5.40 (opposite). Eagle's Nest. William K. Vanderbilt Jr.'s bedroom, 2005. Photo: Jonathan Wallen.

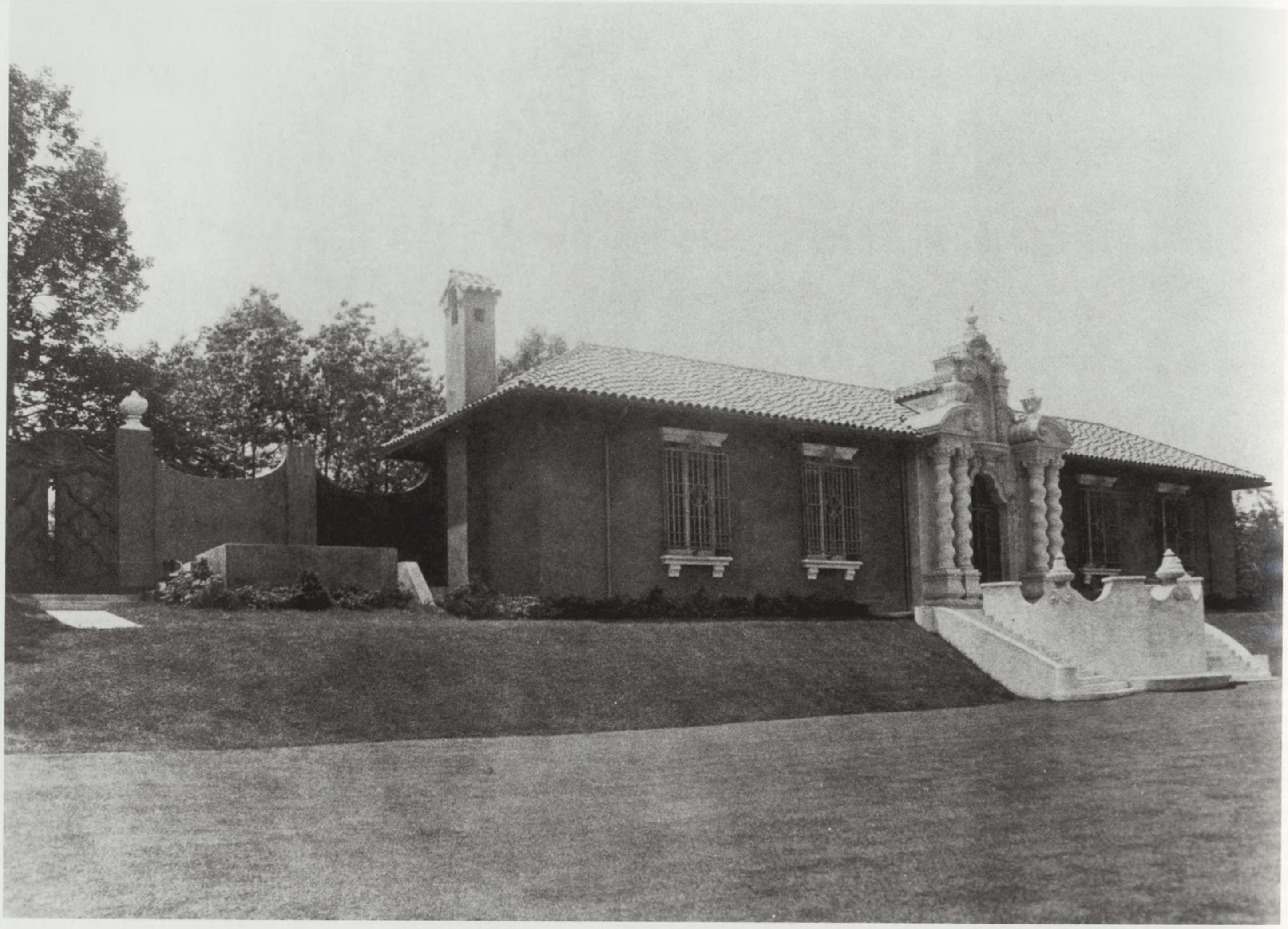
5.41 (left). Eagle's Nest. Vanderbilt's bathroom, 2005. Photo: Jonathan Wallen.

bedrooms, and an intimate dining room with a hand-carved cypress ceiling, stucco walls, and Portuguese tiled floor (fig. 5.42). Upstairs, the wood-paneled organ room contained a massive fireplace and 2,000-pipe Aeolian organ. Vanderbilt's French Empire master bedroom, located in the slender eastern wing, offered both water and courtyard views and was decorated with furniture from the Napoleonic era; the bathroom *en suite* was luxuriously trimmed with marble and appointed with mural panels by Henri Courtais (figs. 5.40, 5.41). Mrs. Vanderbilt's Louis XVI–style bedroom, dressing rooms, and octagonal bathroom connected through a long sunlit hall. Kitchens and servants' quarters were located on lower levels, and a large library and additional bedrooms occupied the western wing off the entrance arcade. All exterior and interior ironwork was executed by renowned metalworker Samuel Yellin of Philadelphia.

Previously unassuming, Eagle's Nest was an enclave of Vanderbilt's personal taste. A pair of cast-iron eagles from the original Grand Central Terminal, transported to the Centerport property when Warren & Wetmore's original house was constructed, perched on the entrance gates to the estate. Just beyond stood six Corinthian columns from the ruins of Carthage, salvaged by Vanderbilt and moved from the Deepdale estate, which marked the curve in the drive as it turned north and descended over an arching bridge and through the opening in the bell tower. A lower road, running beneath the bridge, led to the harbor and boathouse. A one-story brick museum (1922), known as the Hall of Fishes, sat at the northwestern edge of the property and was embellished by an elaborate entry with spiraling columns and a baroque pediment (fig. 5.43). Inside, Vanderbilt's collections of marine specimens were displayed in cases. Also in 1922, Warren & Wetmore designed a circular swimming pool and two stucco bathhouses, decorated with large imitation travertine stone vases, statuary, and ironwork by Yellin (fig. 5.44).

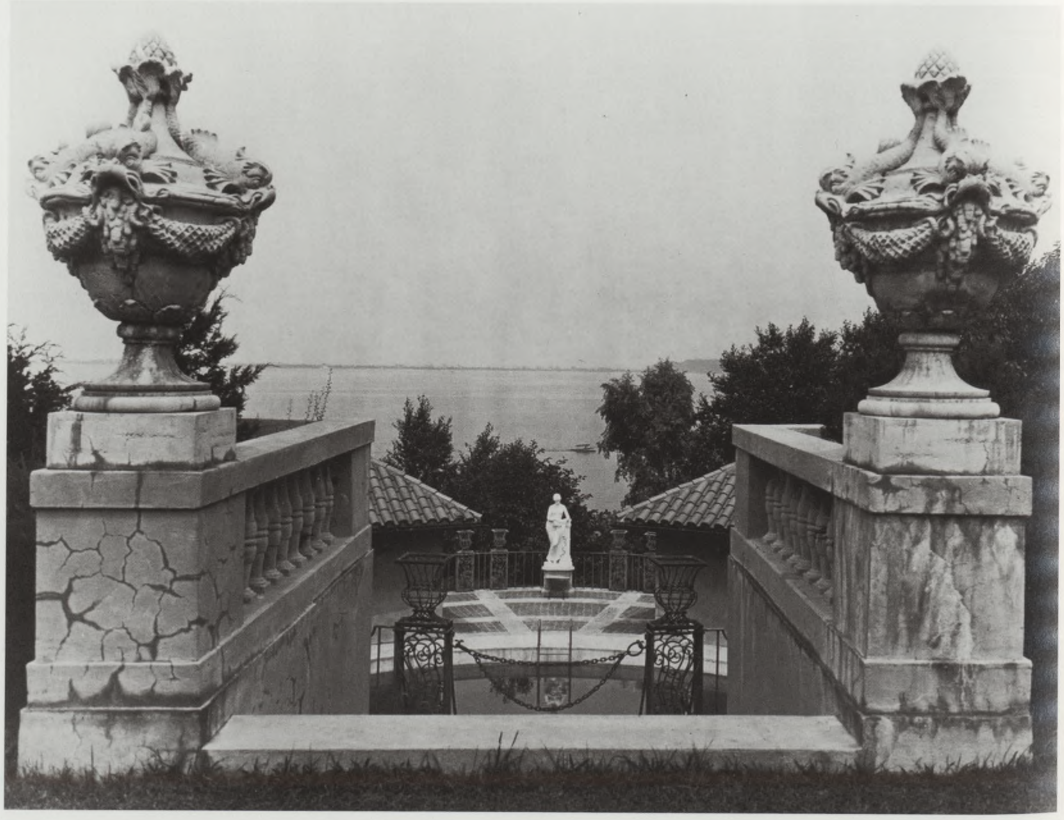
Although Ronald Pearce oversaw much of the design and construction of Eagle's Nest, Warren remained involved. When working on the museum building, Pearce urged Vanderbilt to "incorporate as many yellow flowering shrubs and flowers . . . to carry a more or less yellow base line along the building to further carry out the light stone color at the main entrance" and reiterated that "Mr. Warren also feels very strongly on this same subject."[59] Later, in 1930, Warren stepped in when Vanderbilt expressed discontent with Pearce for employing artists

5.42 (following pages). Eagle's Nest. Dining room. Suffolk County Vanderbilt Museum.



5.43. Eagle's Nest. Museum. Suffolk County Vanderbilt Museum.

5.44. Eagle's Nest. Swimming pool. Suffolk County Vanderbilt Museum.



5.45. *William K. Vanderbilt Jr. apartment at 651 Park Avenue, New York City. Stair, 2005.*
Photo: Jonathan Wallen.

without his knowledge or approval. Warren emphatically wrote, "You are our one star client and I can assure you everything is done to please you and expedite your work."[60]

Ronald Pearce continued to work on Eagle's Nest after Warren's retirement from the firm. As Vanderbilt's collections continued to grow, Pearce added a second floor to the Hall of Fishes (1930–31) and refaced the building in stucco (its flat roof was used as the first tee for Vanderbilt's golf course). In 1936 he completed a wing on the northern edge of the courtyard in memory of Vanderbilt's son, who had tragically died in an automobile accident in 1933. The addition, also executed in white stucco with Spanish detail, harmonized with the house and provided additional museum space for Vanderbilt's expanding anthropological and ornithological collections. Pearce had also acted as supervising architect for Vanderbilt's exclusive Deepdale Golf and Country Club (1925) in Lake Success, near the avid sportsman's former estate. Warren & Wetmore's small Spanish-style stucco clubhouse was "more like a private country house in which members would feel at ease to do as they wished."[61] With Warren, Pearce also renovated Vanderbilt's triplex maisonette at 651 Park Avenue (1930), in Mott Schmidt's Georgian apartment house between 67th and 68th Streets, into a sumptuous spectacle of French taste (fig. 5.45).

Apart from the Vanderbilt commissions, Warren & Wetmore's postwar residential projects included tennis court buildings, pool houses, and town houses. In 1923 the firm designed a Georgian tennis court building for Mrs. Marshall Field at Caumsett in Lloyd Neck, Long Island (fig. 5.46). The restrained red brick building blended with John Russell Pope's mansion and outbuildings, built at the same time.[62] Also in 1923, the firm completed an imposing Georgian-style tennis court and pool building for Florence A. V. Twombly, a granddaughter of

5.46. Mrs. Marshall Field estate, Caumsett, Lloyd's Neck, New York. Tennis court building.
Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

Commodore Cornelius Vanderbilt, and her daughter Ruth at Florham, the family's estate in Convent, New Jersey, designed by McKim, Mead & White (1899). A reflection of the grand brick mansion, Warren & Wetmore's brick sports building was luxuriously equipped with a Grecian-style swimming pool, wall and ceiling murals by Robert Winthrop Chanler, and a championship clay tennis court.[63] Mrs. Twombly was also responsible for commissioning Warren & Wetmore's last city mansion. In 1927, the firm executed a restrained Italian Renaissance palazzo at 900 Fifth Avenue, on the northwest corner of 71st Street.

University Library, Louvain

> "Furore Teutonica Diruta, Dono Americano Restituta"—Destroyed by Teutonic Fury, Restored by American Generosity
>
> — Cardinal Mercier

Of the firm's innumerable projects, the reconstruction of the library in the ancient university town of Louvain, outside Brussels, held the greatest significance for Warren (fig. 5.47). At the onset of World War One, in August 1914, the Germans had pillaged the historic city and burned over eighteen hundred buildings, including the university's fifteenth-century library. As previously mentioned, while living in France, Warren had invested his energy in the war effort and had been deeply affected by the Germans' destruction of France's and Belgium's architectural monuments, particularly the destruction of the venerable library, regarded as one of Europe's preeminent repositories. The library, established in 1636, had occupied the historic building, originally used as a cloth market by Louvain's merchants, since the mid-1700s. As early as 1915, the Institut de France, of which Warren was a member, began discussions regarding the reconstruction of the fallen monument.

In 1918 the International Committee for the Reconstruction of the Library at Louvain, headed by Imbart de la Tour, president of the Institut de France, was established, and its American counterpart, the National Committee of the United States for the Reconstruction of the University of Louvain, directed by Columbia University's president, Dr. Nicholas Murray Butler, began collecting subscriptions to fund the reconstruction. Subsequently, the American committee requested full responsibility for the project. At the same time, Warren and Wetmore began considering the possibility of rebuilding war-torn areas in France and Belgium. To his wife Charlotte, Warren wrote enthusiastically: "I don't know whether Charlie has spoken to you about a scheme of rebuilding the devastated regions of Belgium and of France with the aid of American construction campaign, American Capital and ourselves W. & W at the head of the whole shooting match. It would be by all odds the greatest undertaking of the age. . . . "[64] However, it was not until 1920 that Warren was formally invited by Imbart de la Tour to take on the project of rebuilding the library at Louvain's Catholic University. Warren poured emotion and enthusiasm into its design, calling it a "labor of love"; its rebuilding was both a personal and moral achievement.[65]

Warren chose the library's prominent new site on the city's highest square—Place du Peuple—and collaborated with the aging head of the university, Cardinal Mercier, on the building's design.[66] Both men desired to acknowledge America's contribution to the war and

5.47. Rendering of the Library at Louvain, Belgium, 1922. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

LA NOUVELLE BIBLIOTHEQUE DE L'UNIVERSITE DE LOUVAIN
LOUVAIN · BELGIQUE
WARREN · ET · WETMORE · ARCHITECTES · NEW · YORK · E · U · A ·

to create a permanent record of the library's history. Under Warren's careful guidance, a group of young architects spent months in Belgium sketching the masterpieces of Brabançonne art before preparing drawings for Warren's ambitious and contextual Flemish Renaissance design. On July 28, 1921, Dr. Butler laid the cornerstone of the building. By then, the American committee, composed of educators and prominent businessmen such as J. P. Morgan and Thomas Lamont, had raised $160,000 to fund the clearing of the site and the foundation.[67] Because work on the library progressed as money was raised, construction proceeded sporadically. Warren appealed to American colleges, urging them to collect subscriptions and donate books. By 1924 the rear section of the library, for stacks, was complete, providing much needed storage space for incoming books from the Allied countries and the Germans, who were ordered by the Treaty of Versailles to send ten thousand volumes a month in reparation. Herbert Hoover, then director of the American Commission for Relief in Belgium, raised an additional $650,000 for the building. In 1926, construction resumed.[68]

Lessing Williams, Warren's representative architect at Louvain, was devoted to the mission of achieving a truly Flemish building. In his work he used materials and resurrected crafts that were being swiftly abandoned as modernism swept through the profession. In his words, it included "inspecting stone in quarry, stone yard, and carver's shop, even carving and setting some with my own hand; arranging for brick to be specially made by hand, and inspecting them at the kiln for color and texture; figuring out how the old brick vaulting was built, and laying the brick to show the workmen how; modelling the ornament myself, because the professional modelers were trained in the French taste, thinner and colder than the native tradition."[69] In addition to Williams, Carroll Greenough, the brother of Warren's son-in-law William Greenough, was called upon to superintend the project. As the crowning element of the design, Warren incorporated an inscription that Cardinal Mercier had specified. In a decorative scrolling pattern, Warren wove Mercier's words—*Furore Teutonica Diruta, Dono Americano Restituta* (Destroyed by Teutonic fury, restored by American generosity)—into the balustrade extending the full length of the top of the facade (fig. 5.48). Mercier approved Warren's scheme before his death in January 1926; Brussels sculptor Pierre de Soete was commissioned to carve the lettering.

5.48 (opposite). Louvain Library. Entrance elevation showing inscription in balustrade. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

The new library drew a great deal of interest in the United States and in Europe. A model of Warren's design was displayed at the New York Public Library; the building featured prominently in the press and garnered much praise. Cass Gilbert, who visited the site, proclaimed that "the plan appear[ed]...to be admirably adapted to its purpose, the exterior design a graceful and charming adaptation of Flemish architecture." He admired the building's "excellent workmanship" and wished he "could get such good brick work done in America."[70] In France, a critic noted in *The Revue Critique des Idées et des Livres* that "like most Americans who have Beaux Arts diplomas, [Warren] has great regard for our balance, our taste, our great classic tradition. . . . It is not at all astonishing that his respect for our traditions is even greater than that of our young artists. . . . for he shows more repugnance than they do for that which seems foreign to the French genius and tradition."[71]

Critic Rexford Newcomb, writing for *The Western Architect*, noted that "while it had not been thought desirable or necessary to duplicate the architecture of the old library, a very beautiful and appropriate design, entirely in keeping with the high dignity and historic importance of the University, has been evolved by the architects."[72] Despite the local desire for a modern building, Warren's neo-Flemish red brick edifice was an important vehicle in reviving the historic style for rebuilding war-torn Louvain. In Lessing Williams's view, the design was

> a concrete study of the modification of architecture, in mass and color and profile, to climatic conditions . . . and the adaptation of American ideas to the needs of a European university town. . . . the Belgians have attributed the revival of their traditional style, since then become widespread, to the influence of the Louvain Library, which they had begged us to make "modern." The play of light and shade in the old Brabançon buildings was better

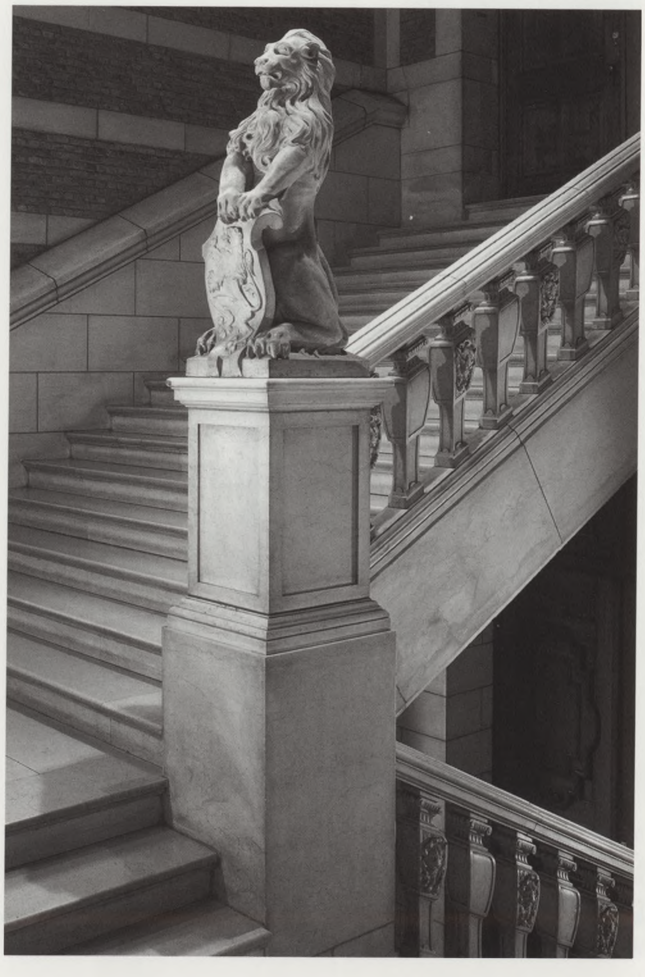
> adapted to the peculiar climate, being an outgrowth of it, than modernistic white cement could be and we felt that this heritage should be preserved by grafting it on to modern planning and scale and methods of living. As archeology, it is deliberately distorted, but by knowing archeology well enough to use it not be hampered by it.[73]

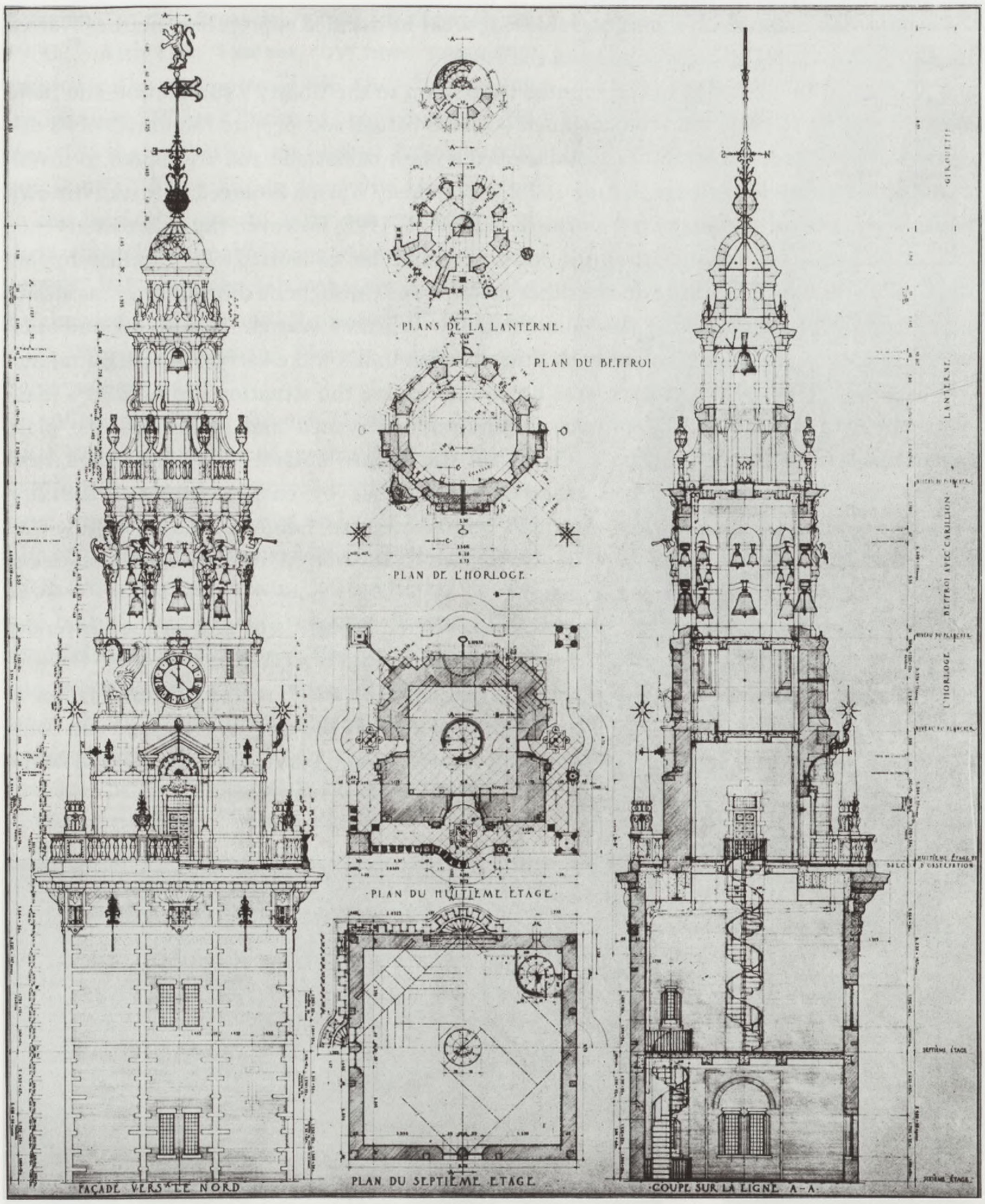
Although Flemish in design, Warren's plan was clearly more American in inspiration. Carrère & Hastings's New York Public Library, completed in 1912, exemplified the grand scale of civic improvement during the first decades of the twentieth century. Warren's plan similarly incorporated a vast reading room, a separate wing to the rear for stacks, and two interior courtyards. Due to the size and program of the building, Louvain's exterior was overscaled, compared to the Flemish models from which Warren drew inspiration.

The library, stretching majestically across the southeastern edge of the Place du Peuple (later renamed Mgr. Ladeuzeplein), consisted of a covered arcade that stretched the 220-foot width of the building and opened onto the square. A great stone stair extended up from the open arcade to the main entrance on the second floor and its brightly lit reading room, equal in height to four floors of stacks, which was articulated on the facade by giant windows made up of small panes of stained glass (fig. 5.49).[74] From the massive slate roof, punctuated with dormer windows and chimneys, rose the soaring memorial tower, crowned by a sculptural cupola, clock, and carillon paid for by funds raised by American engineers in memory of their colleagues who died during the war (fig. 5.50). The names of over seven hundred contributing institutions were carved in a variety of fonts into the limestone ashlar of the facade and arcade (figs. 5.51, 5.52).

As a memorial, the library was heavily detailed with images and symbols expressing the library's history and the Allied victory. The central motif, executed by French sculptor Jean

5.49. Louvain Library. Main stair, 2005. Photo: Jonathan Wallen.





5.50. Louvain Library. Tower elevation. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

Dampt, portrayed Notre Dame des Victoires flanked by figures of Saint George and Saint Michael crushing evil spirits; a bas relief above, set within a gilded baroque pediment, depicted the burning of the old library (fig. 5.53).[75] Busts of the king, queen, and crown prince of Belgium at the central windows and the coat of arms of the United States and Belgium in the high balustrade celebrated American–Belgian relations, and heraldic animals of the Allied countries glorified the triumph on the stepped gables on either end of the building.[76]

Cardinal Mercier's inscription for the balustrade proved controversial. As construction on the building resumed in 1926, Belgium was divided in passionate debate. Hoping to bury the atrocities of the war and to improve relations with the Germans, the president of the University, Monsignor Paulin Ladeuze, and a small but powerful group of faculty and Flemish students vehemently opposed the inscription. Warren, on the other hand, felt morally obliged to carry out the Cardinal's instructions and considered the inscription appropriate, if not necessary, for the Belgians to come to terms with the Germans' aggressions. Supported by the people of Louvain, French-speaking students, and the press, Warren became

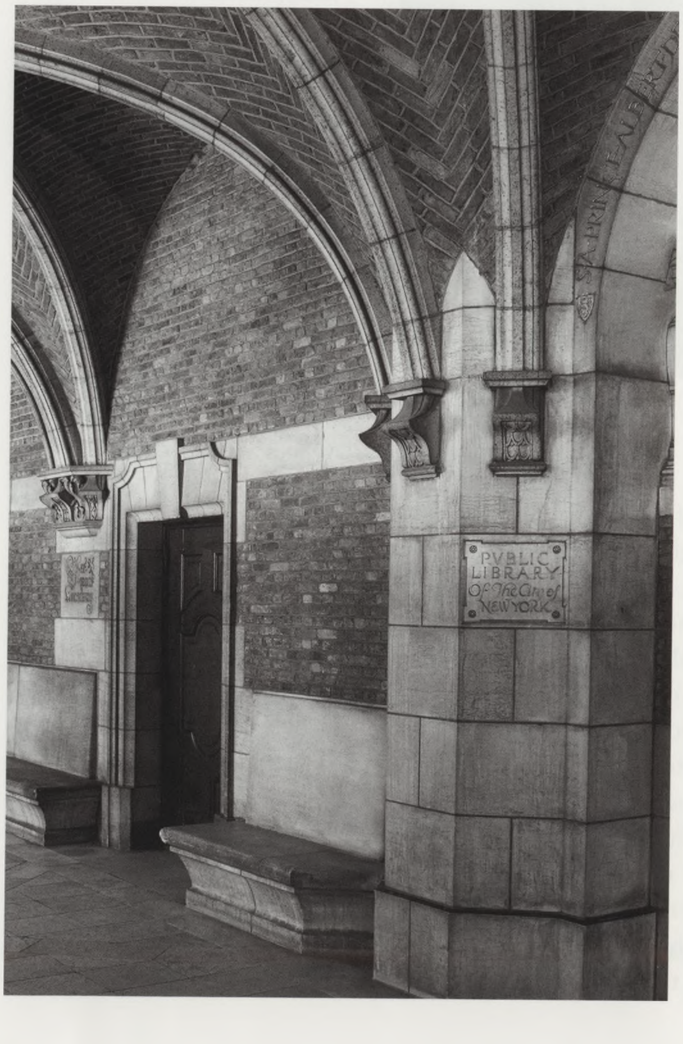
the hero for the cause. Each intent on achieving what he deemed appropriate, neither Warren nor Ladeuze was able to compromise on the issue.

The situation exploded in the months leading up to the library's completion and inauguration on July 4, 1928. Warren continued with his balustrade, despite the university's disapproval, while Ladeuze secretly commissioned a plain balustrade and attempted to install it without Warren's knowledge in June 1928. In response, Warren arranged to install his own balustrade in the early hours of the morning on June 22, 1928; however, the police intervened and work came to a standstill until lawyers could be consulted. As recalled by Ian MacCallum, who was working on the other inscriptions throughout the building, "as stones began to move, I looked across the square and saw Whitney Warren, cape flying and stick waving, streaming across the space with three lawyers in his wake carrying the legal injunction papers."[77] Because the parties were unable to resolve the situation for building's inauguration, Herbert Hoover, the primary fundraiser, intervened and authorized the plain balustrade.[78] Hordes of protesters gathered on the square outside the library, and riots erupted. Ladeuze's balustrade was smashed twice, once by enraged students breaking through police lines in June, then by Warren's Belgian foreman, Edmond Morren, in July, who became a national hero for his act. In November 1928 Warren was awarded the Grand Cordon of the Order of the Crown of Belgium.

As Ladeuze's third balustrade was installed, Warren brought suit against the university in Louvain's civil court for violating his contract and his rights as an artist. Because the university had accepted his design, Warren argued that he, as an artist, was empowered by law to complete his vision. Represented by three lawyers, he won the suit in 1929, and the court authorized the removal of Ladeuze's balustrade. However, the university won reversal of the

5.51 (below left). Louvain Library. Detail of arcade, 2005. Photo: Jonathan Wallen.

5.52 (below right). Louvain Library. Detail of first floor vaulting, 2005. Photo: Jonathan Wallen.



decision in the Brussels' Court of Appeals in 1930.[79] Although Hoover, by now president, emphatically disapproved of the "offensive" inscription, Warren refused to concede. He appealed the verdict in the highest Belgian court but, in 1932, lost again. In defeat, he said, "I look to the Belgian people to carry out the wishes of their beloved Cardinal Mercier. As far as I am concerned, I'm through, but whether or not the Belgian people are is another question."[80] One year later, Warren's foreman, Morren, smashed the balustrade yet again.[81]

When war swept through Europe for a second time, Warren, at the age of seventy-four was powerless to help. He was shattered by the loss of a cultural world that he revered and that had inspired him throughout his life. On May 16, 1940, Germans shelled the city of Louvain, set the library ablaze, and burned over 700,000 volumes. Foreign correspondent William Shirer was the first American on site. Writing in his diary, Shirer observed that "the great library is completely gutted. The ruins still smolder. Some of the girders that hold the roof remain. The Tudor-like facade, blackened by smoke, holds out proudly."[82] When asked by a reporter in 1940 whether Mercier's inscription should have been installed, Warren emphatically retorted, "More than ever! And how!"[83]

Throughout the Louvain controversy, Warren remained staunch in his opinions and refused to bend, despite strong opposition from both the university and the United States government. In much the same way, he clung to traditional language and architectural styles that made sense to him, undeterred by the rising tide of modernism that, in 1928, was sweeping Europe and gaining momentum in the United States. The crowning achievements of the architect's career—the library at Louvain and the New York Central Building—were singularly successful in their interpretation of historical styles, bold sculptural details, and creative artistry.

5.53. Louvain Library. Detail of entrance facade with Jean Dampt's Notre Dame des Victoires, 2005. Photo: Jonathan Wallen.

But by 1937, having known the heights of architectural and social fame, Warren conceded that the world had irrevocably changed. The architect had chaired the Beaux-Arts Ball since 1913 to benefit the educational programs of the Beaux-Arts Institute of Design; with his retirement from the organization, he announced that the popular themed galas would no longer be held. This was no small gesture for a man who forged his career around the tenets of the Beaux-Arts and fought his entire life to find a place for the past in architecture. Unwilling to accept the modern movement—the antithesis of his art—he may have recognized that his profession would soon find his work and its inspiration irrelevant. However, in the first three decades of the twentieth century, the influence of the Beaux-Arts education within the architectural world was fundamental, and Warren & Wetmore stood at center stage, dramatically shaping New York City around its ideals of beauty, urbanity, modernity, and monumentality. The firm's work is both an indelible imprint of the era leading up to the Great Depression and a remarkable testament to the sophisticated taste and European flair of its senior partner, Whitney Warren.

CATALOGUE RAISONNÉ

In 1952 Patrick Corry presented Avery Library a list of the works by Warren & Wetmore which has formed the basis of this catalogue raisonné, along with partial project lists from the Warren & Wetmore Collection in Avery's Drawings and Archives, input from books, historical societies, the architectural press, and the firm's drawings.

While the firm's project list includes over two thousand projects, many of them were either never realized or small renovations. Warren retired from the firm in 1931 and, although the firm continued to operate under Patrick Corry and Julian Holland until the early 1950s, later projects conisted of renovations to existing buildings designed by the firm.

1893
Charles D. Wetmore, First Church of Christ Scientist, Prendergast Avenue, Jamestown, New York; extant.

1894
Whitney Warren, Newport Country Club, Harrison Avenue, Newport, Rhode Island, 1894–95; extant.

1898

New York Yacht Club, 37 West 44th Street, New York City; 1898–1901; (job # 1); extant.

1899
Court tennis court building, Tuxedo Tennis and Racquet Club, West Lake Road, Tuxedo Park, New York; (job # 4); extant.

1900
Honorable Francis K. Pendleton house, 7 East 86th Street, New York City; 1900–1; demolished: 1960.

Marshall Orme Wilson house, 3 East 64th Street, New York City; 1900–3; extant: Consulate General of India.

Amos Tuck French estate, Tucks Eden, Cliff Road, Tuxedo Park, New York; c. 1900; demolished: 1940s.

Henry Whitney Munroe estate, Crow's Nest, Crow's Nest Road, Tuxedo Park, New York; c. 1900; (job # 8); extant.

Moses Taylor V estate, Annandale Farm, Taylor Road, Mount Kisco, New York; house demolished in 1950; outbuildings extant (Mount Kisco Country Club).

William Starr Miller estate, High Tide, Ocean Avenue, Newport, Rhode Island; extant.

Jerry Crary estate, Warren, Pennsylvania. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

Jerry Crary estate, Market Street, Warren, Pennsylvania; house demolished in 1937; carriage house extant.

Recreation Pier #30, East River, New York City. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

Recreational Pier #30, East River, New York City; c. 1900; (job #121); demolished.

William Harrison Allen house, Conewango Avenue, Warren, Pennsylvania; c. 1900; demolished: 1971.

1901
Speculative houses, 832 and 834 Fifth Avenue, New York City; demolished: 1930.

Speculative houses, 9 and 11 East 84th Street, New York City; extant: no. 9 is private; no. 11 is the Republic of Bulgaria's Permanent Mission to the United Nations.

Frederick E. Edey house, 10 West 56th Street, New York City; extant: store.

Mrs. Sidney Dillon Ripley house, 16 East 79th Street, New York City; 1901–3; extant.

Windsor Trust Banking Rooms, Fifth Avenue, New York City; c. 1901; demolished: c. 1920.

John Hartness Brown Building, Euclid Avenue, Cleveland, Ohio; refaced and altered.

1902
James A. Burden Jr. house, 7 East 91st Street, New York City; 1902–5; extant: Convent of the Sacred Heart.

Theodore Frelinghuysen house, alteration, 15 West 47th Street, New York City; demolished: 1925.

Augustus van Horne Stuyvesant stable, 33 West 44th Street, New York City; demolished.

George Henry Warren house, 924 Fifth Avenue, New York City; 1902–3; demolished: 1950.

Clarence MacKay estate, Harbor Hill, carriage house, kennels, and dairyman's cottage, Harbor Hill Road, Roslyn, New York; extant: cottage; estate demolished: 1949.

William K. Vanderbilt Sr. estate, Idle Hour, guest wing and tennis court building, Idle Hour Boulevard, Oakdale, New York; 1902–4; extant (interiors demolished).

Winthrop Rutherfurd estate, Rutherfurd House, Route 517, Allamuchy, New Jersey; 1902–4; extant: Villa Madonna.

Court tennis court building, Myopia Hunt Club, Bay Avenue, South Hamilton, Massachusetts; extant.

Court tennis court building for William C. Whitney, Newbury Street, Aiken, South Carolina; extant.

Kean, Van Courtland Company Building, 28–30 Pine Street, New York City; 1902–3; (job # 82); demolished: 1956.

Imperial Hotel, addition to McKim, Mead & White's original building, Broadway between 31st and 32nd Streets, New York City; c. 1902; demolished: 1969.

Westmorly Court, Mt. Auburn Street, Cambridge, Massachusetts; extant: Adams House, Harvard University.

1903
Gov. R. Livingston Beeckman house, 854 Fifth Avenue, New York City; 1903–5; extant: Permanent Mission of Serbia and Montenegro to the United Nations.

Herbert L. Griggs house, alteration, 1 East 86th Street, New York City; demolished: 1958.

1904
James Henry Smith stable, 133–35 West 55th Street, New York City; demolished: 1922.

Ralph J. Preston estate, Ivy Hall, Kirby's Lane, Jericho, New York; c. 1904; demolished: c. 1950.

Joseph Sampson Stevens estate, Kirby Hill, Kirby's Lane, Jericho, New York, c. 1904; extant.

William Starr Miller estate, Rock Ledge, Ackert Hook Road, Rhinebeck, New York; 1904–6; with Francis L. V. Hoppin; extant.

William C. Whitney estate, Joye Cottage, squash court building, Newberry Street, Aiken, South Carolina; 1904–6; extant: private house.

Moses Taylor Hospital, Ridge Road, Lackawanna, New York; extant: Friendship House (Buffalo-Niagara Presbytery).

Stable for Street Cleaning Department, Flushing Avenue, Brooklyn, New York; 1904–5; extant.

Grand Central Terminal, New York City; 1904–1913; with Reed & Stem; (job # 702); extant.

1905
Lloyd Warren house, alteration, 1041 Fifth Avenue, New York City; demolished: 1930.

George F. Baker stable, Tuxedo Park, New York. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

George F. Baker stable, East Lake Road, Tuxedo Park, New York; c. 1905; extant: private house.

John T. Magee estate, Wampus Farm, Wampus Pond Road, Mount Kisco, New York; c. 1905; demolished.

John Magee Ellsworth, alteration and addition, Bernardsville, New Jersey; demolished.

Hamilton Fountain, Riverside Park and 76th Street, New York City; extant.

Miss Osborn's Dressmaking building, 24 East 46th Street, New York City; (job #233); demolished: 1919.

Hotel Belmont, 120 Park Avenue, New York City; 1905–6; demolished: 1939.

1906
Frederick Vanderbilt estate, Hyde Park, alterations, Hyde Park, New York; extant: museum.

Clarence MacKay estate, Harbor Hill, court tennis court building, Harbor Hill Road, Roslyn, New York; 1906–7; (job #222); demolished.

Dreicer & Company, 560 Fifth Avenue, New York City; 1906–7; extant.

Grand Central Post Office Annex, 450 Lexington Avenue, New York City; with Reed & Stem; 1906–9; (job #703); extant.

1907
Isaac Guggenheim estate, Villa Carola, gatehouse, garage, barn, farmhouse, and conservatory, Middle Neck Road, Sands Point, New York; (job # 278); extant: Village Club at Sands Point.

Sir Donald D. Mann estate, Fallingbrook, Kingston Road, Scarborough, Canada; extant: gatehouse; house destroyed by fire in 1930.

Ritz Carlton and Carlton House, 370–84 Madison Avenue, New York City; 1907–10; (job # 275); demolished: 1951.

Seamen's Church Institute, 25 South Street, New York City; 1907–12; (job #265); demolished: 1967.

Chelsea Piers, Little West 12th Street to West 23rd Street, New York City; 1907–10; demolished.

1908
William K. Vanderbilt Sr. guesthouse, 49 East 52nd Street, New York City; (job # 348); altered and refaced.

1909
Mrs. Marion Brookman house, 5 East 70th Street, New York City; (job # 390); demolished: 1973.

John Magee Ellsworth estate, alteration and addition, Lake Road, Far Hills, New Jersey; c. 1909; extant.

Columbia County Courthouse, Hudson, New York. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

Columbia County Courthouse, Union Street, Hudson, New York; extant.

Hudson City Savings Bank, Warren Street, Hudson, New York; extant.

Union Station, Houston Belt and Terminal Railroad, Crawford Street, Houston, Texas; 1909–11; extant: adaptively reused as the entrance to Minute Maid Park.

Union Station, Canadian Northern Railroad, Main Street, Winnipeg, Manitoba; 1909–11; (job #313); extant.

Prince Arthur Hotel, N. Cumberland Street, Port Arthur, Ontario; (job # 385); extant.

1910
S. Reading Betron house, 935 Fifth Avenue, New York City; demolished: 1953.

Lillian Nordica house, alteration, 6–8 West 9th Street, New York City.

William K. Vanderbilt Jr. estate, Eagle's Nest, cottage and boathouse, Little Neck Road, Centerport, New York; c. 1910; extant: boathouse, Suffolk County Vanderbilt Museum.

Vanderbilt Hotel, 4 Park Avenue, New York City; 1910–13; (job # 343); extant: converted into apartments in 1965.

Ritz-Carlton Hotel, Montreal, Canada. *Architecture* 27 [March 1913]: 46

Ritz Carlton, Sherbrooke Street, Montreal, Quebec; (job # 386); 1910–12; extant.

Biltmore Hotel, 335 Madison Avenue, New York City; 1910–13; (job # 728); refaced and rebuilt: 1981.

Downtown Association, addition, 60 Pine Street, New York City; 1910–11; extant.

1911
Theodore B. Starr store, 576 Fifth Avenue, New York City; (job # 482); altered.

Aeolian Hall, 33 West 42nd Street, New York City. *Architectural Record* 32 [October 1912]: 530.

Aeolian Building, 33 West 42nd Street, New York City; 1911–12; extant: SUNY State College of Optometry (remodeled in 1970 by Carl J. Petrilli).

Eagle Building, 257 Park Avenue South, New York City; 1911–13; (job # 497); extant: Gramercy Park Building.

Ritz Hotel addition, 370-84 Madison Avenue, New York City; 1911–12; (job # 334); demolished: 1951.

Green-Wood Cemetery Mortuary Chapel and 20th Street Gatehouse, Brooklyn, New York; (job # 657); extant.

Merchant's Loft Building, New York City; (job #705); with Reed & Stem.

Adams Express Company Building, 538–56 Lexington Avenue, New York City; with Reed & Stem; (job # 741); demolished: 1929 and replaced by the Waldorf Astoria.

Grand Central Palace, 480 Lexington Avenue, New York City; with Reed & Stem; demolished: 1963.

New York Central Power House, 100 East 50th Street, New York City; with Reed & Stem; demolished: 1929 and replaced by the Waldorf Astoria.

Hastings-on-Hudson Station, Southside Road, Hastings-on-Hudson, New York; with Reed & Stem; (job #714); extant.

Yonkers Station, Buena Vista Avenue, Yonkers, New York; with Reed & Stem; (job # 715); extant.

Newburgh Station, Water Street, Newburgh, New York; c. 1911; with Reed & Stem; (job # 717); extant: museum and restaurant.

Watertown Station, Watertown, New York; with Reed & Stem; (job #720); demolished: 1970s.

Mount Vernon Station, Mount Vernon, New York; with Reed & Stem; (job #728); demolished.

Ludlow Station, Ludlow Road, Ludlow, New York; with Reed & Stem; (job #735); demolished.

Glenwood Station, Glenwood Avenue, Glenwood, New York; with Reed & Stem; (job #736); extant.

Ossining Station, Main Street, Ossining, New York; with Reed & Stem; (job #737); extant.

Fordham Station, E. Fordham Road, Bronx, New York; with Reed & Stem; (job #745); extant.

Catskill Station, Catskill, New York; with Reed & Stem.

1912
Harry Payne Whitney estate, tennis court building, Roslyn, New York; extant.

Apartment House, 903 Park Avenue, New York City; with Robert T. Lyons; extant.

Goelet Office Building, 8–14 East 47th Street, New York City; demolished: 1960s.

Crypt for John Paul Jones, U. S. Navy Academy Chapel, Annapolis, Maryland. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

Crypt for John Paul Jones, U. S. Navy Academy Chapel, Annapolis, Maryland; (job # 494); extant.

Ritz-Carlton Hotel, Walnut and Broad Streets, Philadelphia, Pennsylvania; with Horace Trumbauer; extant.

Park Avenue Viaduct, New York City; with Reed & Stem; (job #751); 1912–19; extant.

Grand Central Terminal Yard, outhouses, substations, sub interlocking stations, New York City.

Detroit Terminal, Michigan Central Railroad, West Vernor Highway, Detroit, Michigan; with Reed & Stem; 1912–13; (job # 727); extant: vacant.

1913

Apartment House, 340–50 Park Avenue, New York City; 1913–15; demolished: 1958.

Pantlind Hotel, Monroe Avenue, Grand Rapids, Michigan; (job # 760); extant: Amway Grand Plaza.

Old National Bank, in connection with the Pantilind Hotel, Grand Rapids, Michigan; (job #765).

1914

Apartment House, 400 Park Avenue, New York City; (job # 775); demolished: 1955.

35–39 West 35th Street, New York City; extant.

Goelet Building, 402 Fifth Avenue, New York City; extant: offices.

Vanderbilt Concourse Building, 52–58 Vanderbilt Avenue, New York City; 1914–15; (job # 764); extant.

Mail Services Building, 460–78 Lexington Avenue, New York City; 1914–15; (job # 832); rebuilt as the Park Avenue Atrium in 1984.

Railroad YMCA, 309 Park Avenue, New York City; (job # 726); demolished: 1929 and replaced by the Waldorf Astoria.

Texas Company Building, Rusk Avenue, Houston, Texas; 1914–15; (job # 768); extant.

Hyde Park Station, River Road, Hyde Park, New York; with Reed & Stem; (job # 763); extant: Hudson Valley Railroad Society.

Poughkeepsie Station, Main Street, Poughkeepsie, New York; with Reed & Stem; 1914–18; (job # 764); extant.

Mausoleum for William B. Hornblower, Woodlawn Cemetery, New York.

1915

Thomas A. Donoghue house, 17 Courtlandt Place, Houston, Texas; 1915–16; extant.

Apartment House, 320–30 Park Avenue, New York City; (job # 716); demolished: 1959.

Apartment House, 420–30 Park Avenue, New York City; 1915–16; stripped and rebuilt: 1953.

Stores and lofts for the Murray Hill Investing Company, 411 Fifth Avenue, New York City; extant.

American Drug Syndicate Factory Building, Borden and van Alst Avenues, Long Island City, New York.

Hill Top Inn, addition to a Richard Morris Hunt house, Bellevue Avenue, Newport, Rhode Island; demolished: 1926.

Warren Library, Market Street, Warren, Pennsylvania; 1915–16; extant.

White Plains Station, White Plains, New York; (job # 739); with Reed & Stem; demolished: 1992.

Hartsdale Station, East Hartsdale Avenue, Hartsdale, New York; with Reed & Stem; (job # 742); extant.

1916

W. D. Packard house, Packard Manor, Chautauqua, New York. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

William Doud Packard estate, Packard Manor, North Lake Drive, Chautauqua, New York; extant.

Apartment House, 927 Fifth Avenue, New York City; 1916–17; extant.

The Mansions, 270 Park Avenue, New York City; 1916–18; demolished: 1960.

Commodore Hotel, 400–22 Lexington Avenue, New York City; 1916–19; (job # 758); rebuilt: 1980.

Consolidated Gas Company Branch Building, 212–18 West 57th Street, New York City. Architectural Forum 28 (March 1918): pl. 36.

Consolidated Gas Company, 212–218 West 57th Street, New York City; demolished: 1931.

Gates Memorial Library, Proctor Street, Port Arthur, Texas; 1916–17; extant: Lamar University.

Bronxville Station, Parkway Road, Bronxville, New York; with Reed & Stem; (job # 740); extant.

Exposition Building, West Second Street, Jamestown, New York; 1916–17; extant: offices.

1917

Hotel Chatham, 23–29 East 48th Street, New York City; (job # 801); demolished: 1965.

McAlpin Hotel, addition, 34th Street and Herald Square, New York City; (job # 767); extant: apartments and offices.

Equitable Trust Company Building, 347 Madison Avenue, New York City; 1917–18; extant: offices.

Consulting or associate architects for the Chateau Laurier, Ottawa, Canada; designed by Ross & McFarlane; extant.

1918

Broadmoor Hotel, Lake Avenue, Colorado Springs, Colorado; (job # 891); extant.

Condado-Vanderbilt Hotel, San Juan, Puerto Rico. Architecture and Building 52 (July 1920): pl. 80.

Condado-Vanderbilt Hotel, San Juan, Puerto Rico; (job # 883); extant.

Iroquois Club, Harvard University, Cambridge, Massachusetts. Architectural Forum 26 (March 1917): pl. 40.

Iroquois Club, Mt. Auburn Street, Cambridge, Massachusetts; extant: Harvard offices.

All America Cables Building, 89 Broad Street, New York City; 1918–20; demolished: 1970.

Commodore-Biltmore Garage, 323–33 East 44th Street, New York City; 1918–19; demolished.

Cathedral of St. Paul, Baldaquino, Selby Avenue, St. Paul, Minnesota; (job #949); extant.

Mausoleum for William H. Newman, Woodlawn Cemetery, New York.

1919

Ambassador Hotel, 341–51 Park Avenue, New York City; 1919–21; demolished: 1967.

Westchester-Biltmore Hotel, country club, sports building and caddy house, Biltmore Avenue, Rye, New York; 1919–22; extant: Westchester Country Club.

Biltmore Beach Club, Manursing Island, Rye, New York; 1919–22; extant: Westchester Country Club.

Sevilla Hotel, addition, Trocadero, Old Havana, Cuba; extant.

Kerr Steamship Company Building, 44 Beaver Street, New York City; 1919–20; extant.

Warren Theater (Struthers Library Theater), addition and alteration, West Third Avenue, Warren, Pennsylvania; extant.

1920

Apartment House, 280–90 Park Avenue, New York City; 1920–22; demolished: 1960.

Columbia Trust Company Branch, 290 Park Avenue, New York City; demolished: 1960.

Apartment House, 300 Park Avenue and Sherry's Restaurant, New York City; 1920–22; (job # 1062); demolished: 1951.

Plaza Hotel, addition, 55 West 58th Street, New York City; 1920–21; extant.

Ambassador Hotel, addition, Belmont Avenue, Atlantic City, New Jersey; demolished.

St. Charles Hotel, addition, St. Charles Avenue, Atlantic City, New Jersey; demolished.

Mail Services Building, addition, 460–78 Lexington Avenue, New York City; 1920–21; rebuilt.

Heckscher Building, 730 Fifth Avenue, New York City; 1920–24; extant: Crown Building.

Barrett Building, 40 Rector Street, New York City; extant.

Marlin Rockwell Building, 366 Madison Avenue, New York City; extant.

S. W. Straus & Company Building, 565 Fifth Avenue, New York City; 1920–21; demolished: 1988.

Consulting or associate architects for the Chamberlain-Vanderbilt Hotel, Old Point Comfort, Virginia; designed by Marcellus Wright; c. 1920.

1921
Apartment House, 171 West 57th Street, New York City; with H. B. Mulliken; extant.

Providence-Biltmore Hotel, Dorrance Street, Providence, Rhode Island; 1921–22; (job # 1081); extant.

Ritz Carlton, Illinois Avenue, Atlantic City, New Jersey; (job # 1101); extant: condominiums.

1922
Mrs. Florence A. V. Twombly estate, Florham, tennis court building and pool house, Convent, New Jersey; (job # 1234); demolished: 1997.

William K. Vanderbilt Jr. estate, Eagle's Next, museum building and swimming pool, Little Neck Road, Centerport, New York; 1922–23; extant: Suffolk County Vanderbilt Museum.

Bermuda Golf Club, Tucker's Town, Bermuda.
Courtesy of the Mid Ocean Club.

Bermuda Golf Club, Tucker's Town, Bermuda; 1922–24; (job # 1292); demolished: 1972.

Mallow Sterling Hotel, tower addition, Wilkes-Barre, Pennsylvania; extant: vacant.

Shelburne Hotel, Atlantic City, New Jersey.
Architecture and Building 54 [November 1922]: pl. 184.

Shelburne Hotel, addition, Michigan Avenue, Atlantic City, New Jersey; demolished.

Seamen's Church Institute, Improvements to Jeanette Park, Coenties Slip, New York City.

Harper & Bros. Building, 49 East 33rd Street, New York City; 1922–23; (job # 1285); extant.

Park-Lexington Building, 245 Park Avenue, New York City; 1922–23; (job # 1194); demolished: 1967.

Home Club, addition and alterations, 11–15 East 45th Street, New York City; (job # 1203); demolished.

Memorial Gate for George v. L. Meyer, Hamilton, Massachusetts; (job # 1243); extant.

University Library, Mgr. Ladeuzeplein, Louvain, Belgium; 1922–28; (job # 1207); extant.

1923
The Mayflower Hotel, Connecticut Avenue N.W., Washington, D.C.; 1923–25; (job # 1291); extant.

Tower Building, 200 Madison Avenue, New York City; 1923–26; extant.

Steinway Hall, 109–13 West 57th Street, New York City; 1923–25; extant.

National Theater alteration and addition, 1321 Pennsylvania Avenue NW, Washington, D.C.; (job # 1275); extant.

B. P. O. Elks, No. 21, Camp and Broad Streets, Newark, New Jersey; extant: offices.

Sixteenth Street Bridge over Allegheny River, Pittsburgh, Pennsylvania; with sculpture by Leo Lentelli; extant.

Furniture and furnishings for the Bon Air Vanderbilt Hotel, Atlanta, Georgia.

Supervising architects for the Penn Athletic Club, Rittenhouse Square, Philadelphia, Pennsylvania; 1923–25; designed by Zantzinger, Borie, and Medary; extant.

1924
Mrs. Marshall Field estate, Caumsett, tennis court building, West Neck Road, Lloyd Harbor, New York; extant.

Hotel Bermudiana, Hamilton, Bermuda.
Architecture and Building 57 [April 1925]: pl. 79.

Hotel Bermudiana, Richmond Road, Hamilton, Bermuda; destroyed in fire: 1958.

Apartment House, 1020 Fifth Avenue, New York City; 1924–25; extant.

Madison-Belmont Building, 181 Madison Avenue, New York City; 1924–25; extant.

Consolidated Gas Company, 166th Street and Audubon Avenue, New York City.

Royal Italian Embassy, Washington, D.C.
Theodor Horydczak, Prints and Photographs Division, Library of Congress, #6680.

Royal Italian Embassy, Fuller Street N.W., Washington, D.C.; extant: vacant.

Consulting or associate architects for Chateau Frontenac, tower addition, Quebec City, Quebec; extant.

1925
The Berkshire, 500 Madison Avenue, New York City; 1925–26; extant.

Berkeley-Carteret Hotel, Ocean Avenue, Asbury Park, New Jersey; extant.

Deepdale Golf and Country Club, Deepdale, New York. Architectural Record 60 [December 1926]: 519.

Deepdale Country Club, Lakeville Road, Deepdale, New York; 1925–26; extant: Lake Success town offices and golf course.

Aeolian Building, 689 Fifth Avenue, New York City; 1925–27; extant: offices and stores.

Cranleigh Hospital, 159–63 East 90th Street, New York City; extant: apartment building.

Butterfield Bank, Front and Burnaby Streets, Hamilton, Bermuda; extant.

Supervisiong architect for apartment house, 112 West 59th Street, New York City; designed by J. E. R. Carpenter; extant.

1926
Mrs. Florence A. V. Twombly, 900 Fifth Avenue, New York City; 1926–27; (job # 1744); demolished: 1958.

Apartment House, 990 Fifth Avenue, with Rosario Candela, New York City; extant.

Royal Hawaiian Hotel, Waikiki Beach, Honolulu, Hawaii; 1926–27; extant.

Shelburne Hotel, tower addition, Michigan Avenue, Atlantic City, New Jersey; demolished.

Consolidated Gas Company, tower addition, 4 Irving Place, New York City; with Thomas Murray; 1926–28; extant.

Seaman's Church Institute, addition, South Street, New York City; (job # 1064); demolished: 1967.

Erlanger Theater, 246–51 West 44th Street, New York City; 1926–27; extant: St. James Theater.

Theater for Hotel Statler, Delaware Avenue, Buffalo, New York; 1926–27; extant.

Supervising architects for the Michigan Theater and Office Building, Bagley Street, Detroit, Michigan; designed by C. W. and George L. Rapp; partially demolished and converted to parking garage.

Supervising architects for the Paramount Theater and Office Building, 1501 Broadway, New York City: 1926–27; designed by C. W. and George L. Rapp; extant.

1927

Apartment House, 856 Fifth Avenue, New York City; with Rosario Candela, extant.

Apartment House, 960 Fifth Avenue, New York City; with Rosario Candela, extant.

Constant Spring Hotel, Constant Spring Road, Kingston, Jamaica; 1927–31; extant: Immaculate Conception School.

New York Central Building, 230 Park Avenue, New York City; 1927–29; extant: Helmsley Building.

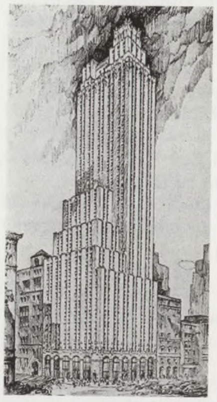
Medical Arts Building, 57 West 57th Street, New York City; 1927–29; extant: offices.

1928

William K. Vanderbilt Jr. estate, alterations and additions to house, Eagle's Next, Little Neck Road, Centerport, New York; c. 1928, extant: Suffolk Country Vanderbilt Museum.

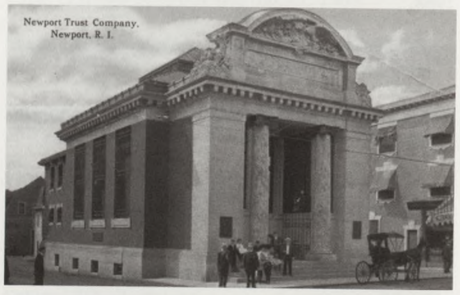
Homestead Hotel, tower addition, Hot Springs, Virginia; 1928–29; extant.

Stewart and Company, 721 Fifth Avenue, New York City; 1928–29; (job # 1931); demolished: 1980.



Empire Trust Building, 580–86 Fifth Avenue, New York City. Architecture and Building 60 [May 1928]: 150.

Empire Trust and Knabe Tower Building, 580–86 Fifth Avenue, New York City; 1928–29; extant: offices.



Newport Trust Company, Newport, Rhode Island. Newport Historical Society

Newport Trust Company, Thames Street, Newport, Rhode Island; demolished.

Supervising architects for the Lincoln Building, 60 East 42nd Street, New York City; 1928–30; designed by J. E. R. Carpenter; extant.

Consulting or associate architects for the Vancouver Hotel, Vancouver, British Columbia; extant.

1929

Consulting or associate architects for the Dayton-Biltmore Hotel, North Main Street, Dayton, Ohio; designed by Frederick J. Hughes; extant: Biltmore Towers.

1930

William K. Vanderbilt Jr. estate, additional story to museum building and addition to main house, Eagle's Next, Little Neck Road, Centerport, New York; (job # 2017 and 2006); extant: Suffolk Country Vanderbilt Museum.

William K. Vanderbilt Jr. apartment, alterations, 651 Park Avenue, New York City; (job # 2013); extant.

Kirby Hall of Civil Rights, Lafayette College, Easton, Pennsylvania. Architecture and Building 62 [September 1930]: 261.

Kirby Hall of Rights, Lafayette College, Easton, Pennsylvania; c. 1930; with sculpture by Edward McCartan; extant.

Railroad YMCA, 220–30 East 47th Street, New York City; 1930–31; extant.

Silver Building, 32 Pearl Street, New York City; (job # 2045); extant.

Convention Hall, Pier, Paramount Theater, Casino, and Pier, Asbury Park, New Jersey; with Arthur Cottrell, Ernest Arend, and Kenneth Towner; extant.

Seacoast Trust Company, alterations and additions, Asbury Park, New Jersey.

Undated Projects

Residential

Alexander, Charles B., alteration, New York City.

Green, Mary Amory estate, Mount Airy Road, Croton-on-Hudson, New York; extant.

Havemeyer, T. A. estate, addition and alterations, Brookville, New York.

Iselin, C. Oliver estate, addition and alterations, Wolver Hollow, Chicken Valley Road, Brookville; extant.

Kaufman, Louis G. estate, alteration, Short Hills, New Jersey.

Phoenix, Lloyd, alteration, 21 East 33rd Street, New York City; (job #621); demolished.

Preston, Veryl estate, addition and alterations, Glen Oaks, Hohokus, New Jersey.

Smith, Mrs. Sidney, alteration, New York City.

Winthrop, Egerton and Bronson, alteration, 23 East 33rd Street, New York City; (job #624); demolished.

Other

American Express Building, Tenth Avenue and 33rd Street, New York City.

Jamaica Water Supply Building, Jamaica, Queens.

Terminal Realty Building, Port Arthur, Texas.

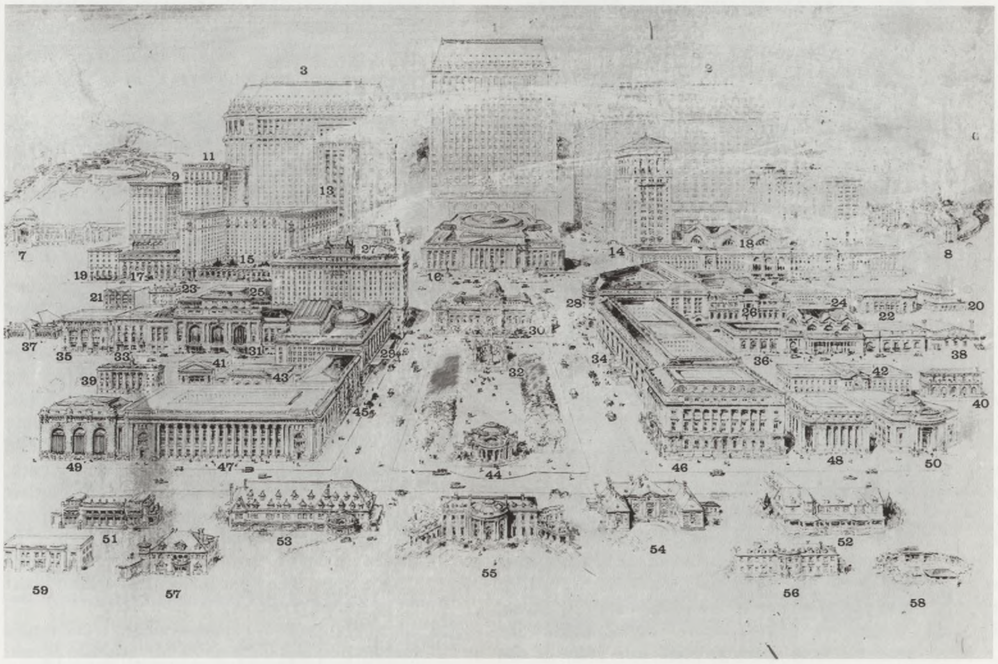
United Cigar Stores Company Building, New York City; (job # 735).

George T. Slade Memorial, Mount Pleasant, New York.

Supervising Architects

Fulton-Flatbush Building, Brooklyn, New York
Chemical National Bank

UNBUILT PROJECTS



Unbuilt projects. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

1. Grand Central Terminal, High Building
2. Madison Square Loft Building
3. Municipal Building
4. Peace Palace
5. University of California
6. Sing Sing Prison
7. Riker's Island Penitentiary
8. Bar Harbor Hotel
9. Grand Rapids Loft Building
10. Professional Building
11. McConkey Hotel
12. Mexico Hotel
13. Bankers Trust
14. New York Cotton Exchange
15. Ritz Hotel, Chicago
16. George Washington Memorial
17. Racquet and Tennis Club
18. Denver Terminal
19. Theater, 44th Street
20. Meadowbrook Tennis Court
21. D.S.C. Stable, New York City
22. Clinton Market D.S.C. Stable
23. Perry Belmont Residence
24. Dr. Pierce Stores and Offices
25. New Orleans Terminal
26. Baltimore Courthouse
27. Ritz Hotel, Rio de Janeiro
28. Winnipeg Hotel
29. New Theater
30. Cuban Palace
31. Dallas Terminal
32. Grant Memorial
33. Chemists Club
34. New York Public Library
35. Goelet Garage
36. Birmingham Terminal
37. Astor Tennis Court
38. Garbage Dock
39. Seton Hall
40. Conewango Club
41. Redmond Bank
42. Jamestown Hospital
43. Orange Post Office
44. Morgan Library
45. Union Club
46. Department of Justice
47. Denver Post Office
48. Consolidated Petroleum Exchange
49. Chemical Bank
50. Union Trust, San Francisco
51. Colgate Residence
52. Rathbone Residence
53. Astor Lodge
54. Munroe Residence
55. Leeds Residence
56. Robert Goelet Residence
57. Morganthau Residence
58. Whitney Swimming Pool
59. Hennings Residence

EMPLOYEES OF WARREN & WETMORE

Whitney Warren's proposal for Hudson River Bridge, 1909. Margaret Brentano and Nicholson Baker, *The World on Sunday* (New York: Bulfinch Press, 2005): 115.

R. Allen
F. W. Bancroft
Sylvan Bien
M. G. Bitterbaum
Ralph Calder
R. C. Campi
E. F. Clapp
F. G. Colton
E. Conti
James E. Cooper
Henry Raymond Copeland
Patrick M. Corry
H. J. Cullen
R. J. Cummings
E. I. Daugherty
L. J. Eaton
F. K. English
Leon N. Gillette
E. Frey
F. Good
Carroll Greenough
Arthur W. Griffin
Clinton Gardner Harris
Charles Hartman
H. H. Heybeck
K. B. Hill
H. Hofmeister
Julian Holland
Walter Hopkins
John Edward Howe
William Iselin
C. M. Jaeger
R. A. Kluge
Morris Lapidus
Frederick Larkin
J. R. Lautenbach
Benjamin W. Levitan
E. S. Lyman
R. C. Lynch
Ian C. MacCallum
M. M. Mann
Bissell S. Mansfield
J. C. Marsh
Emmanuel Louis Masqueray
Eugene V. Meroni
Mortimer D. Metcalfe
S. M. Minoli
Lloyd Henry Morgan
C. G. Munsell
J. L. Newman
Ronald Pearce
A. Pieron
Henry Brooks Price
Harry M. Prince
John R. Rainbow
Frederick Garfield Robb
D. G. Rosenfeld
Leonard Schultze
Matthews M. Simpson
P. A. Singer
George C. Smith
L. H. Smith
William Sunderland
J. B. Surhoff
R. T. Swezey
H. D. Symonds
P. B. Tallman
Kristen Tangen
C. D. Thompson
H. Desmond Upton
N. T. Valentine
N. Vasselieff
T. E. Videto
Robert von Ezdorf
Alexander Stewart Walker
Richard A. Walker
G. Walling
Lloyd Warren
Richard Watmough
N. R. Webber
Lessing Whitford Williams
A. P. Wolf
L. M. Wolff
Eric Fisher Wood
A. Zaborowski

NOTES

EPIGRAPHS

Whitney Warren, "Apologia," *Scientific American* 62 (December 7, 1912): 484.

Henry James, *The American Scene* (New York: Harper & Bros., 1907; New York: Charles Scribner's Sons, 1946): 406.

Arnold Bennett, *Those United States* (London: Martin Secker, 1912): 35.

"Apartment House, 300 Park Avenue, New York," *Architecture and Building* 54 (April 1922): 38.

"New Fifth Av. House on Clews Home Site," *The New York Times* (October 26, 1930): 11, 10.

INTRODUCTION

1. Patricia Beard, *After the Ball* (New York: Harper Collins Publishers, 2003): 8.
2. Republic's scale and pose referred to another colossal figure, the Statue of Liberty. Unlike Liberty, Republic was modeled strictly in the tradition of Greco-Roman heroic statuary—a classical goddess transformed into an icon of democratic virtue.
3. While the Ecole offered three *ateliers officiels* that were housed in the school's buildings, most ateliers were privately run—*ateliers libres*—and located in studios throughout Paris.
4. Herbert Dudley Hale (1866–1909), Joseph H. Freedlander (1870–1943), and John Vredenbergh Van Pelt (1874–1963) were the first three Americans to graduate from the Ecole des Beaux-Arts in 1895.
5. "Is There an American Architecture?," *The New York Times* (April 18, 1909): 4, 1.
6. Howard Greenley, "In Memorium, Whitney Warren, 1864–1943," from the archives of the American Institute of Architecture, Washington, D.C.
7. "Current Periodicals," *The Architectural Review* 8 (1901): 72.

CHAPTER ONE
BACKGROUND AND BEGINNINGS

1. "Whitney Warren Dies; Designed Grand Central," *New York Herald Tribune* (January 25, 1943): 8.
2. A traceable ancestor of the Warren family was William de Warrenne, who went to England with William the Conqueror (and was related to him by marriage and descent). The first Warren arrived in America during the 1660s. In 1798, the following generations of Warrens moved from Norwalk, Connecticut, to the thriving Hudson River town of Troy. There, Warren's grandfather, Nathan Warren (1779–1834), married his first cousin, Mary Bouton (1789–1859), and made a considerable fortune in banking, steamboats, and railroads. During their early years of marriage, George Henry and Mary Caroline Warren also lived at Mount Ida. In New York, they lived at 145 Madison Avenue and, later, at 520 Fifth Avenue; in 1890, George Henry Warren commissioned McKim, Mead & White to design the seven-story Warren Building at 903–7 Broadway. When he died in 1892, G.H. Warren's estate was valued at $7–8 million.
3. Warren's grandmother, Mary Bouton Warren, founded the Church of the Holy Cross and the Mary Warren Free Institute. Richard Upjohn enlarged the church in 1848, and Henry Dudley, architect of the family vault, added a tower and antechapel in 1859. The adjoining school, the Mary Warren Free Institute of the City of Troy, was built in 1863.
4. An earlier child, also named Whitney, had died at age three. Warren's twin sister Anna also died shortly after birth.
5. Warren was called "Little Whitney" to differentiate him from his uncle Stephen Whitney Phoenix, also called Whitney. Letters of Mary Whitney Phoenix to her daughter Mary Caroline Phoenix Warren, 1875–76, Newport Historical Society, Newport, Rhode Island.
6. George Henry Warren was director of the Newport Casino.
7. Next to William K. Vanderbilt, George Henry Warren was said to be the largest subscriber in the formation of the Metropolitan Opera house.
8. "Whitney Warren, Architect, 78, Dies," *The New York Times* (January 25, 1943): 13.
9. Most aspiring architects, after arriving in Paris, typically spent at least one year studying for the notoriously grueling entrance examinations leading to admission to the Ecole des Beaux-Arts. Honoré Daumet was best known for his work on the restoration of the Château de Chantilly and the Palais de Justice in Paris. Charles Louis Girault, known for his designs for the Petit Palais on the Champs Élysées for the 1900 International Exhibition, joined Daumet in 1885 in heading the atelier.
10. Pierre Esquié succeeded Girault as *patron* in 1888; he was best known for his designs for the Ecole des Beaux-Arts and the Salle des Fetes et Capitole in Toulouse. Between the years of 1860 and 1907, the Daumet–Girault–Esquié atelier also placed second in the competition six times.
11. Warren, an *ancient éleve*—the recognition for students who spent at least five years at the Ecole—did not receive his diploma until March 7, 1919, when he was living in France. At that time, he wrote to his wife, "I received three days ago my Diploma as Architecte Diplôme par le Government! What I would have given to have it 25 years ago, and how hard I tried to get it! Well, I feel it has been earned!! At 55 years of age!!!" Whitney Warren to Charlotte A. Tooker Warren, Paris, May 28, 1919, Whitney Warren Papers, bMS Am 2113 (517). By permission of the Houghton Library, Harvard University.
12. Howard Greenley, "In Memorium, Whitney Warren, 1864–1943," from the archives of the A.I.A., Washington, D.C.; Whitney Warren [draft] to (?), Paris, January 13, 1915, Whitney Warren Papers, bMS Am 2113 (54). By permission of the Houghton Library, Harvard University.
13. A corresponding member, Warren replaced François Auguste Gevaert (1828–1908), the Belgian musician and composer.
14. Whitney Warren to Charlotte A. Tooker Warren, Paris, January 20, 1919, Whitney Warren Papers, bMS Am 2113 (477). By permission of the Houghton Library, Harvard University.
15. Warren's sketches and watercolors in the collections of the Cooper-Hewitt, National Design Museum, Smithsonian Institution, mostly cover the period from 1894 to 1898.
16. *Reminiscences of Lawrence Grant White*, 1956, pages 109–10 in the Columbia University Oral History Research Office Collection (hereafter CUOHROC).
17. According to *The New York Times*, architect L. Griffiths of Boston came in second in the club competition. "Newport Country Club's New Home," *The New York Times* (September 9, 1884): 8; Alan T. Schumacher, "The Newport Country Club: Its Curious History," *Newport History: Bulletin of the Newport Historical Society* 59 (Spring 1986): 47–106. In 1954 Warren's piazza was destroyed by a hurricane.
18. *The New York Times* (1895), as quoted in Schumacher, "The Newport Country Club: Its Curious History," *Newport History: Bulletin of the Newport Historical Society*, 67.
19. *Baltimore Courthouse*: "Baltimore Courthouse Competition," *The Inland Architect and News Record* 24 (August 1894); *New York Public Library*: Warren's entry is in the Whitney Warren Collection at the Cooper-Hewitt, National Design Museum, Smithsonian Institution.
20. Charlotte Warren to Stanford White, Thursday (1895), Stanford White Collection, Avery Architectural and Fine Arts Library, Columbia University.
21. Stanford White to Charlotte Warren, October 24, 1895, Stanford White Collection, Avery Architectural and Fine Arts Library, Columbia University.
22. This apartment was most likely used as a studio; at the time Warren lived with his family at 145 Madison Avenue.
23. Whitney Warren to Stanford White, undated, Stanford White Collection, Avery Architectural and Fine Arts Library, Columbia University.
24. The location of this house is not known.
25. Rosalia Hall Wetmore Kent was considered one of the most influential women in western New York. As an early supporter of the Christian Science Church of Boston, she helped found the Christian Science Church in Jamestown for which Charles D. Wetmore designed a picturesque shingle-style church in 1893. Her house had been owned by Alonzo Kent, her second husband's uncle. After his mother's death, Charles D. Wetmore and his half-brother Morgan Bostwick Kent inherited the house, and Wetmore briefly used it from 1917 to 1918 before moving to Long Point on Lake Chautauqua. The Kent house is now the Robert H. Jackson Center.
26. Later, Warren & Wetmore designed a clubhouse for the Iroquois Club at 74 Mt. Auburn Street. The Iroquois Club was founded in 1906 as a waiting club for the Fly Club. The Georgian-style brick clubhouse is now occupied by the Office for the Arts at Harvard. "Iroquois Club, Cambridge, Mass.," *The Architectural Forum* 26 (March 1917): 79; pl. 40.
27. "The New Halls at Harvard Have Quite the Aspect of City Clubs," *The Advocate* (October 17, 1898); Bainbridge Bunting, *Harvard: An Architectural History* (Cambridge, MA: The Belknap Press of Harvard University Press, 1985): 184–85. According to Bunting, Wetmore played a hand in the design of Claverly Hall and Apley Court.
28. Edward Weeks, *My Green Age* (Boston: Little, Brown, 1973): 126–27. Wetmore had two stepdaughters, Lady Martha Thorton and Mrs. Edward Weeks.
29. "Dormitories, Harvard University, Cambridge, Mass.," *The Architectural Review* 10 (January 1901): 11. Also: Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; "The New Halls at Harvard Have Quite the Aspect of City Clubs," *The Advocate*; "Dormitories, Harvard University, Cambridge, Mass.," *The Inland Architect and News Record* 40 (December 1902): 14. Westmorly is now part of Adams House, a Harvard dormitory.
30. "The Enlargement of Harvard," *Harper's Weekly* 53 (December 18, 1909): 17–19; Bunting, *Harvard: An Architectural History*, 181.
31. In 1924 there were forty-five men working in the drafting room. "The Drafting Room Force of Warren & Wetmore, Architects, New York," *Pencil Points* 5 (May 1924): 79. When Morris Lapidus joined the firm in the late 1920s, Warren & Wetmore numbered at two hundred employees.
32. According to Edward Weeks, one of Wetmore's last commissions was designing the interiors of the new Matson liners (1932). It also appears that Wetmore offered legal services out of the offices at 16 East 47th Street, as advertised in *The New York Times* in 1931. By 1938, after his

wife's death, "Wetmore's fortune had drained away as building after building in which he invested passed into bankruptcy." Weeks, *My Green Age*, 319.

33. The Beaux-Arts Institute of Design building at 304 East 44th Street was built in 1928 after the designs of Frederic C. Hirons of Dennision & Hirons. When the institute outgrew its original building at 126 East 75th Street (Jacob Schiff's former stable), it organized a competition—a four-hour *esquisse*—to determine an architect for the new building. Architects Kenneth Murchison and Whitney Warren chaired the planning committee.
34. After the senior partners' departure, the firm was primarily engaged to renovate existing Warren & Wetmore structures.
35. Whitney Warren to Charlotte A. Tooker Warren, Paris, June 20, 1917, Whitney Warren Papers, bMS Am 2113 (246). By the permission of the Houghton Library, Harvard University.
36. Whitney Warren to Charlotte A. Tooker Warren, Paris, September 3, 1915, Whitney Warren Papers, bMS Am 2113 (126). By the permission of the Houghton Library, Harvard University.
37. Whitney Warren to Barrett Wendell, February 7, 1916, Barrett Wendell Papers, bMS Am 1907.1 (1349). By permission of the Houghton Library, Harvard University.
38. This incident led to a lawsuit and found its way into *The New York Times* several days in a row. "Pictures Lead to Suit, *The New York Times* (July 24, 1911): 7.
39. Greenley, "In Memorium, Whitney Warren, 1864–1943," from the archives of the A.I.A., Washington, D.C.
40. Weeks, *My Green Age*, 118, 126.
41. The number of clubs to which the partners belonged fluctuated. According to the Social Register, Wetmore belonged to nine clubs in 1903, including the Knickerbocker, Meadowbrook, Downtown Club, University, Racquet and Tennis, and New York Yacht Club; Warren belonged to six: the Metropolitan, Racquet and Tennis, Tuxedo, Players, New York Yacht Club, and Fencers Club.
42. "Long Swim by Society Man," *The New York Times* (August 8, 1910): 1.
43. Charlotte Warren married William Greenough and had one daughter, Beatrice Goelet Greenough; Gabrielle married Reginald Rives and had two children, Reginald and Lloyd Michael. Whitney Warren Jr., called "Brother," never married. He lived in California for most of his adult life.
44. Basil Woon, *The Paris That's Not in Guide Books* (New York: Brentano's, 1926): 144.
45. Besides inheriting a portion of his father's generous estate of close to $8 million, Warren inherited over $2 million from his uncle Lloyd Phoenix (1841–1926). Phoenix lived at 21 East 33rd Street with his brother Phillips in an "artistic" classical townhouse (1882–84) designed by McKim, Mead & White. Later, Warren & Wetmore removed the stoop and service stair to the house (job # 621).
46. Leslie A. Hyam, "Collection of the Late Whitney Warren," Parke–Bernet Galleries, Public Auction Sale, 1943.
47. "The Architectural Working Library of Whitney Warren," Parke–Bernet Galleries, Public Auction Sale #195, 1940.
48. The Wetmores' house at Long Point was originally built by Ralph Preston, for whom Warren & Wetmore designed a large estate on Long Island in 1904.
49. Whitney Warren as quoted in James Phillip Noffsinger, *The Influence of the École des Beaux Arts on the Architects of the United States* (Washington: Catholic University of America Press, 1955): 37.
50. W. Francklyn Paris, "Lloyd Eliot Warren," *Personalities in American Art* 1 (New York: *The Architectural Forum*, 1930): 29.
51. Lloyd Warren died at the age of 52 after falling from his apartment window. Suicide was dismissed because Warren was prone to sleepwalking and was wearing his pajamas at the time of his death. "Sleep-Walk Plunge Kills Lloyd Warren," *The New York Times* (October 26, 1922): 1. As noted by Howard Greenley, Warren "sought to minimize the extent of this loyal service, always content to subordinate himself and prompt to disclaim the slightest acknowledgement of the part he played . . . in his brother's conception." (Greenley, "In Memorium, Whitney Warren, 1864–1943," from the archives of the A.I.A., Washington, D.C.)
52. By the 1920s, architectural education in the United States had advanced to the point where it was not necessary to spend years studying at the Ecole. The Fontainebleau School enabled students to experience French methods, however briefly, and study European monuments firsthand. At the school, Warren and Victor Laloux supervised the architectural studies. Laloux's atelier at the Ecole had been favored among American students; alumni included William Adams Delano, Arthur Brown Jr., William Lawrence Bottomley, John W. Cross, Lawrence Grant White, and William Van Alen. "The Fontainebleau School of the Fine Arts," *American Magazine of Arts* (February 1923): 84–87; Isabelle Gournay, "Architecture at the Fontainebleau School of Fine Art, 1929–1939," *Journal of the Society of Architectural Historians* 45 (September 1986): 270–85.
53. "Pageant to Mark Beaux Arts Ball," *The New York Times* (January 29, 1926): 17.
54. Partial building lists from Avery Archives show project numbers in the 1,200s; however, many of the projects listed were never built.

CHAPTER TWO
EARLY PROJECTS: 1898–1904

1. A. D. F. Hamlin and F. S. Lamb, "The New York Architectural Exhibition," *The Architectural Review* 6 (April 1899): 39–53; "New York Yacht Club, 37 West Forty-Fourth Street, New York," *Architecture* 3 (March 1901): 66–75; "Some Recent American Designs," *The Architectural Record* 10 (April 1901): 417–24; "The New York Yacht Club, Warren & Wetmore, Architects," *Architects' and Builders' Magazine* 3 (January 1902): 117–24; Lucy Harvey Syndor, "The Clubhouse of the New York Yacht Club," *The Magazine Antiques* 118 (September 1980): 508–15; Landmarks Preservation Commission, *New York Yacht Club Building, 37 West 44th Street, Manhattan* (New York: Landmarks Preservation Commission, 1979); Robert A. M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890–1915* (New York: Rizzoli, 1983): 238–41; John Rousmaniere, *The Clubhouse at Sea* (New York: New York Yacht Club, 2001).
2. Of those invited, McKim, Mead & White, Carrère & Hastings, and James Lord Brown declined to compete. Although Whitney Warren, Peabody & Stearns, and Howard & Cauldwell were not initially invited to participate, they were later added to the list.
3. Guidelines for the New York Yacht Club Competition and William R. Ware's Report, New York, December 9th, 1898; from the archives of the New York Yacht Club.
4. Whitney Warren's competition entry, December 5th, 1898; from the archives of the New York Yacht Club.
5. Whitney Warren's competition entry, December 5th, 1898.
6. "Current Periodicals," *The Architectural Review* 8 (1901): 72.
7. Warren's collection included over thirty books on the subject. Parke–Bernet Galleries, Inc., "The Architectural Working Library of Whitney Warren," 1940, and "The Collection of the Late Whitney Warren," 1943. Warren's collection of ships was exhibited at Avery Library in 1913. "Whitney Warren Exhibition in the Avery Library," *Columbia Alumni News* 4 (March 1928): 413.
8. Whitney Warren, unpublished diary, 52. Redwood Library and Athenaeum, Newport, Rhode Island.
9. Lewis Cass Ledyard, Carter and Ledyard, Counselors at Law, to the Building Committee, November 25th, 1898; from the archives of the New York Yacht Club.
10. Whitney Warren to Stanford White, October 16, 1900, Stanford White Collection, Avery Architectural and Fine Arts Library, Columbia University.
11. Stanford White to Charles D. Wetmore, November 13, 1900, Stanford White Collection, Avery Architectural and Fine Arts Library, Columbia University.
12. Hamlin and Lamb, "The New York Architectural League Exhibition," *The Architectural Review*, 45.
13. "The New Home of N.Y.Y.C.," *The Sun* (January 18, 1901); "N.Y.Y.C's New Home Open," *The New York Times* (July 18, 1901): 8.
14. On December 30, 1899, the first match between Thomas Suffern Tailer and Great Britain's Cecil Bearing was played on the court; the Tuxedo Tennis and Racquet Club later merged with the Tuxedo Club in 1909. "History of Court Tennis" compiled from Allison Danzig, "The Royal & Ancient Game of Tennis," and "History of the Tuxedo Club," *The One Hundred and First Tuxedo Club Gold Racquets Tournament*, February 14–17, 2003 (Tuxedo: The Tuxedo Club, 2003); Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.
15. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; Jim Zug, "Lost Courts in America," *The Dedans: Newsletter of the United States Court Tennis Association*.
16. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.
17. Additional projects by the firm in Warren, Pennsylvania, where Wetmore's father was born and raised, included a brick mansion and carriage house for Jerry Crary (1900), the Warren Library (1915–16), and the Warren Theater (1919), located in the Struthers Library Building.
18. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University. The Munroe house has been privately owned since 1976. The Academy of Mount St. Vincent, which occupied the building before 1976, added a classroom annex to the house in the 1950s.
19. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University. The French house was torn down in the 1940s.
20. "High Tide, The Residence of William Miller," *Newport Journal* (July 21, 1900). Warren also worked on the Millers' house, Rock Ledge, in Rhinebeck, New York, designed by Francis L. V. Hoppin (c. 1904–6).
21. Ralph J. Preston married the daughter of Colonel William P. Thompson, a Standard Oil millionaire. In addition to Ivy Hall, he maintained residences in Colorado Springs, Red Bank, New Jersey, and Jamestown, New York, where he was born; he owned Ivy Hall for only two years. After Preston's death in 1919, Wetmore, also from Jamestown, bought Preston's house, Long Point, on Lake Chautauqua; the two men were related through the Hall family. Warren also maintained a friendship with Preston while both were working for the American Clearing House and the Red Cross Commission in Paris

during World War One. *Country Life in America* 25 (March 1914): 2; *Country Life in America* 58 (August 1930): 15; Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; Robert B. MacKay, Anthony K. Baker, and Carol A. Traynor, *Long Island Country Houses and Their Architects, 1860–1940* (New York: W. W. Norton & Co., 1997): 436.

22. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; Kirby Hill, Garden Club of America Collection, Archives of American Gardens, Smithsonian Institution; MacKay, Baker, and Traynor, *Long Island Country Houses and their Architects, 1860–1940*, 436.
23. A rift developed between McKim, Mead & White and the Mackays as a result of the long, drawn out, expensive project. Warren & Wetmore was most likely a less expensive option because it was a relatively new firm. "The Layout of a Large Estate," *Architectural Record* 16 (December 1904): 531–55; Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; MacKay, Baker, and Traynor, *Long Island Country Houses and Their Architects, 1860–1940*, 434–35.
24. Restoration Committee for W. K. Vanderbilt's "Idle Hour," *William Kissam Vanderbilt's Idle Hour* (Oakdale: Dowling College, 1996); John Foreman and Robbe Pierce Stimson, *The Vanderbilts and the Gilded Age: Architectural Aspirations, 1879–1901* (New York: St. Martin's Press, 1991): 171–92; Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; "Idle Hour Mansion Bought for Club," *The New York Times* (March 29, 1936): 2, 1; MacKay, Baker, and Traynor, *Long Island Country Houses and Their Architects, 1860–1940*, 435.
25. Alva Vanderbilt forced her daughter away from Rutherford so as to marry her to the Duke of Marlborough, events described in Consuelo Vanderbilt Balsan's memoir, *The Glitter and the Gold* (New York: Harper, 1952).
26. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.
27. The main house became Skywood School for Girls; it was demolished in 1950. The Mount Kisco Country Club now owns several buildings on the estate. Phoebe Whitney and Harriet B. Risley, *Annandale Farm: The Moses Taylor Estate* (New Castle Historical Society, 1986); Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University. In 1904, Warren & Wetmore also designed the Moses Taylor Hospital in Lackawanna, New York. Taylor established the hospital to care for employees and their families working in three of the area's industries in which he was an investor—Glen Alden Coal Company, Delaware and Lackawanna Railroad, and Lackawanna Steel Company.
28. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; Mattie Edwards Hewitt Collection, New York State Historical Association, Cooperstown, New York.
29. "The Fashionable Residential District, No. One," *Real Estate Record and Builder's Guide* 76 (December 16, 1905): 950.
30. An extended discussion of the modern French style can be found in Stern, Gilmartin, and Massengale, *New York 1900*, 325–34.
31. In 1901 and 1902, the average cost of a speculative house was $65,000. "The Fashionable Residential District, No. One," *Real Estate Record and Builder's Guide* 76 (December 16, 1905): 950; Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; Landmarks Preservation Commission, *Upper East Side Historic District Designation Report* (New York: The Commission, 1981): 925–26. The buildings at 832–34 Fifth Avenue were demolished in 1930 to make way for Rosario Candela's fourteen-story apartment building, 834 Fifth Avenue.
32. Number eleven is now the Permanent Mission to the People's Republic of Bulgaria, and number nine has been divided into apartments. New York Landmarks Preservation Commission, *Metropolitan Museum Historic District Designation Report* (New York: The Commission, 1977): 80–81; Christopher Gray, "Streetscapes: 84th Street between Fifth and Madison Avenues," *The New York Times* (September 9, 2001): 11, 9; "Residence, New York," *The Inland Architect and News Record* 42 (November 1903); "9–11 East 84th Street," Warren & Wetmore Architects, 3 East 33rd Street.
33. "Residence, F. K. Pendleton, 7 East 86th Street, New York," *Architecture* 6 (August 1902): 250; Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University. This house was demolished in 1960.
34. After Caroline Astor Wilson's death in 1948, the government of India purchased the property and continues to use the building as the Consulate General of India. William Lescaze altered the interiors in 1952. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; "Residence, M. Orme Wilson, 3 East 64th Street," *Architecture* 10 (July 1904): pl. 55; "*Devis approximatif des travaux de Décoration et Ameublements*, Monsieur Orme Wilson, Hôtel à New York par H. Nelson, 20 Rue de Chazelles," the New-York Historical Society; "Mansion to House India Diplomats," *The New York Times* (December 12, 1948): 6; Stern, Gilmartin, and Massengale, *New York 1900*, 334–35; Landmarks Preservation Commission, *Upper East Side Historic District Designation Report*, 153.
35. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; New York Landmarks Preservation Commission, *Metropolitan Museum Historic District Designation Report*, 36–37.
36. *Edey House*: "Residence, Mrs. Fred'k Edey, 10 West 56th St.," *Architecture* 7 (March 1903): pl. 19; Stern, Gilmartin, and Massengale, *New York 1900*, 330, 351; Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; Jean Gorman, "Earthly Delight," *Interiors* 152 (April 1993): 38–45. This house is now a store. *Warren House*: "Residence, G. H. Warren, 924 Fifth Ave., New York," *Architecture* 11 (May 1905): pl. 41. In the late 1940s, this house was demolished to make way for a new apartment building. *Beeckman House*: New York Landmarks Preservation Commission, *The Permanent Mission of Yugoslavia to the United Nations, formerly the R. Livingston Beeckmann House* (New York: The Commission, 1969); Landmarks Preservation Commission, *Upper East Side Historic District Designation Report*, 932. Mrs. Henry White (Emily Vanderbilt Sloane) later purchased the house and eventually sold it to the Federal Peoples Republic of Yugoslavia in 1946. It is now the Permanent Mission of Serbia and Montenegro to the United Nations.
37. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; "Stable, New York City," *The Inland Architect and News Record* 42 (November 1903): 32.
38. "Personal and Otherwise," *The New York Times* (March 24, 1907): 4, 6.
39. The striking entrance sequence was added later in the design process; early plans for the house placed the main entrance at the street, and the first floor, composed of a large octagonal hall and a double-height dining room with a music gallery above, did not include a porte-cochère.
40. "Personal and Otherwise," *The New York Times*, 4, 6.
41. Edith Wharton and Ogden Codman, Jr., *The Decoration of Houses* (New York: C. Scribner' Sons, 1902; New York: W. W. Norton & Co., 1978): 135.
42. John Jacob Astor VI leased the house from Mrs. Burden after she remarried following James Burden's death in 1932. The Convent of the Sacred Heart bought the house in 1940 and now uses the building for its lower school. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; "Residence, J. A. Burden, Jr., 7 East 91st Street, New York," *Architecture* 11 (May 1905): pl. 40; Stern, Gilmartin, and Massengale, *New York 1900*, 334, 338; Christopher Gray, "Streetscapes: The Burden Mansion," *The New York Times* (July 10, 1994): 9, 7.
43. John Hartness Brown commissioned the firm's first freestanding office building in Cleveland, Ohio. Brown was a wealthy real estate entrepreneur who reportedly conceived the Euclid Heights residential area. In the design of his six-story building on Euclid Avenue (1901), Warren & Wetmore evoked the image of the great Parisian department store of the nineteenth century. While the pattern of windows and thin steel members created interest, it was the curved corner bay that suggested the stylized quality of the art nouveau. After Brown lost ownership of the building in 1908, it went through a series of renovations under new owners. Eric Johannesen, *Cleveland Architecture, 1876–1976* (Cleveland: The Western Reserve Historical Society, 1979): 68–9.
44. An extended discussion of the development of the high building and skyscraper can be found in Stern, Gilmartin, and Massengale, *New York 1900*, 145–177.
45. Barr Ferree, "The Art of the High Building," *The Architectural Record* 15 (May 1904): 445–66. Also: "A Metropolitan Stand of Building: Mercantile Buildings," *Real Estate Record and Builder's Guide* 73 (June 11, 1904): 1429.
46. Warren's scheme for the Morgan Library is in the collections of the Cooper-Hewitt, National Design Museum, Smithsonian Institution.
47. Henri-Jean Benard of Paris won the competition but was later replaced by John Galen Howard of Howard & Cauldwell. The grand scheme envisioned by Hearst never materialized. Lawrence Biemiller, "A Grand Plan for Berkeley Gone Awry," *The Chronicle of Higher Education* 47 (May 18, 2001): 64; Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.

CHAPTER THREE
The Grand Central Years: 1904–1914

1. Reed & Stem's St. Paul office also continued to operate independently. Charles Reed resided in New York to head the railroad design while Alfred Stem oversaw the office and produced buildings in St. Paul, such as the civic auditorium, athletic club, and medical buildings at the University of Minnesota, as well as additional railroad projects in the Midwest. Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects, Deceased* (Detroit, MI: Omnigraphics, 1994): 498, 570.
2. "Mayor Names Men to Make City Beautiful," *The New York Times* (March 13, 1904): 12; The New York City Improvement Commission, *The Report of the New York City Improvement Commission* (New York: Kalkhoff Company, 1907); Robert A. M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890–1915* (New York: Rizzoli, 1983): 27–34.
3. "The Biggest Bridge on Earth," *The World*

Magazine (March 21, 1909); Warren's more colorful proposals included a magnificent racetrack within city limits and an ice palace, modeled after Berlin's Admiral Ice Palace, with ice dancers imported from Germany. "For the City Beautiful," *The New York Times* (February 9, 1905): 9; "Wants Ice Palace Here," *The New York Times* (April 5, 1914): 4, 2.
4. "For the City Beautiful," *The New York Times*, 9.
5. Wilgus was a self-taught railroad engineer from Buffalo, New York. According to Carl W. Condit's *The Port of New York: A History of the Rail and Terminal System from the Grand Central Electrification to the Present* (Chicago: University of Chicago Press, 1981), Wilgus and Sprague met in 1899. At that time, Sprague, who had already worked on the electrification of the Richmond line—the country's first electrified railroad—as well as lines in Germany and Italy, suggested electrifying a portion of New York Central's lines. Earlier versions of Wilgus's innovative plan from 1901 consisted of partial electrification and steam. Sprague later served on the Commission for Terminal Electrification for the New York Central Railroad.
6. At the time, Wilgus estimated the cost of his proposal would be $43,000,000.
7. At this time, Warren had just completed a bachelors' wing and tennis court building for William K. Vanderbilt at Idle Hour in Oakdale, Long Island. As friends, Vanderbilt and Warren were commonly referred to as cousins, but they were only distantly related through the Kissam family. Vanderbilt's mother was born Maria Kissam.
8. The employment agreement was signed by the various members of Warren & Wetmore: Whitney Warren, Charles D. Wetmore, Lloyd Warren, and John E. Howe. However, Lloyd Warren left the firm in 1905 to head the Society of Beaux-Arts Architects, and John Howe died in 1908. In June 1911, the Associated Architects moved their offices to the terminal building at 70 East 45th Street.
9. John Bacon oversaw the contract work; Clyde Place saw to the mechanics and heating; and the firm Balcom & Darrow were in charge of the structural steel department.
10. The New York Central also acquired all of the property on Park Avenue, running from 50th to 57th Streets, which was also excavated.
11. In 1903, according to *The New York Times*, excavation and demolition were slated to be completed in two and a half years. However, in 1910, only two sections of the work were done. Because the excavation project was so extensive, the construction company—O'Rourke Construction—was continually behind schedule. The firm's contract was canceled in 1907, and the railroad finished up the demolition project using its own men.
12. Each section–or bite—was excavated successively. Then foundations were built, steel framing for the tracks and streets erected, and tracks and third rails laid.
13. Wilgus was successful as a consultant and later worked on the construction of the Holland Tunnel (1927).
14. All of the features of Wilgus's original plan were contained in the Associated Architects' design. According to Wilgus, in describing the project to Stem's new partner, Alfred Fellheimer, for his book *Inception and Creation of the Grand Central Terminal* (1913), "the practical architectural details were ably worked out by Mr. Reed, and . . . the aesthetic treatment of the building is to be credited to Warren & Wetmore." Letter from William Wilgus to A. Fellheimer, February 12, 1913 (Box 1, Folder 1); William J. Wilgus Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox, and Tilden Foundations.
15. Whitney Warren, "Apologia," *Scientific American* 107 (December 7, 1912): 484.
16. "Proposed Station for N.Y. Central R.R.," *The Inland Architect and News Record* 44 (December 1904): 39; "Architectural League of New York Exhibition," *The Inland Architect and News Record* 47 (February 1906): 2–3, pls.; "New York Central Station Building Started," *Real Estate Record and Builder's Guide* 83 (November 28, 1908): 1015–6; "Last Bite for New Grand Central," *Real Estate Record and Builder's Guide* 85 (March 12, 1910): 539; "The New Grand Central Terminal," *Architects' and Builders' Magazine* 11 (November 1910): 45–51; "The New Grand Central Station, New York," *Architects' and Builders' Magazine* 12 (1910–11): 267–271; Robert Anderson Pope, "Grand Central Terminal Station, New York," *Town Planning Review* 2 (April 1911): 55–64; "Monumental Gateway to a Great City," *Scientific American* 107 (December 7, 1912): 484–87, 499–50; "The Architectural View of the Designer," *Evening Post Terminal Supplement* (February 1, 1913): 6; "Grand Central Terminal, New York," *Architecture* 27 (March 1913): 45, 47; pls. 20–29; Theodore Starrett, "The Grand Central Terminal Station," *Architecture and Building* 45 (April 1913): 129–32, 134, 137–54; "The Grand Central Terminal," *Real Estate Record and Builder's Guide* 92 (July 5, 1913): 29–35; John A. Droege, *Passenger Terminals and Trains* (New York: McGraw-Hill, 1916); "The Two Great Railway Stations of New York," *The Builder* 118 (May 21, 1920): 600–1; Condit, *The Port of New York: A History of the Rail and Terminal System from the Grand Central Electrification to the Present*; Stern, Gilmartin and Massengale, *New York 1900*, 34–40; John Belle and Maxinne R. Leighton, *Grand Central: Gateway to a Million Lives* (New York: W. W. Norton & Co., 2000); Kurt C. Schlichting, *Grand Central Terminal: Railroads, Engineering, and Architecture in New York City* (Baltimore: Johns Hopkins University Press, 2001).
17. Whitney Warren, "Apologia," *Scientific American*, 484.
18. Coutan, dean of the Ecole des Beaux-Arts, was well known for his group, *Military France*, on the bridge of Alexander III in Paris and was considered one of the greatest of all modern sculptors. According to *The New York Times*, Whitney Warren's selection of Coutan caused some comment. When interviewed at his Paris studio at 72 rue du Cherche-Midi about visiting the United States, Coutan replied, "I have no such desire. From what I have learned pictorially of the characteristics of your country, especially with reference to the standards of art, I do not think that it would interest me. In fact, I should wish rather to avoid it. I fear that the sight of some of your architecture would distress me." "Jules Coutan," *The New York Times* (February 24, 1939): 24.
19. Starrett, "The Grand Central Terminal Station," *Architecture and Building*, 132.
20. "The New York Central's Station," *The American Architect and Building News* 86 (December 31, 1904): 105.
21. "Stairways Eliminated from the Grand Central Terminal," *Real Estate Record and Builder's Guide* 86 (July 26, 1910): 108.
22. According to *The New York Times*, the idea of ramps evolved from ancient times when builders and armies used ramps to haul heavy artillery, wagons, and building materials. "First Great Stairless Railway Terminal in History," *The New York Times* (February 2, 1913): 9, 5. The main concourse contained one sweeping set of steps, modeled after Garnier's grand stair at the Paris Opera House. According to John Belle and Maxinne R. Leighton, coauthors of *Grand Central: Gateway to a Million Lives*, a 1911 design for the concourse included a large skylight and two symmetrical single stairs to the east and west leading to the upper galleries, elevators, and a proposed office building above. When the office building was abandoned, so was the east stair. Beyer Blinder Belle used plans of Warren's intended stair to support their argument to add an east stair in the terminal's revitalization.
23. "The New Grand Central Station, New York," *Architects' and Builders' Magazine*, 267.
24. Warren not only collected Helleu's work but also had a portrait of Helleu by John Singer Sargent in his collection. Helleu and Sargent were close friends, and Sargent often painted the French artist. According to John Belle and Maxinne R. Leighton, Helleu was responsible for the idea of illuminating the stars and Hewlett detailed the drawings of the zodiac. From below, the ceiling appears in reverse, as though the artists were working above the ceiling when they painted it.
25. Salières also executed the sculptural ornament for Warren's tomb for John Paul Jones at the Naval Academy in Annapolis, Maryland in 1912 as well as for private houses, including William K. Vanderbilt Sr.'s tennis court building at Idle Hour.
26. "The Grand Central Terminal," *Real Estate Record and Builder's Guide*, 32.
27. New York Landmarks Preservation Commission, *Grand Central Terminal Interiors* (New York: The Commission, 1980): 13.
28. "The Two Great Railway Stations of New York," *The Builder*, 601.
29. Since Wetmore was formally trained as a lawyer, he had the ability to draw up legal documents. "Supreme Court, New York County, Allen H. Stem against Whitney Warren and Charles D. Wetmore, Trial before Mr. Justice Delehanty at Special Term, Part 4, January 27– March 31, 1916," (Box 2, Folder 110, 48); William J. Wilgus Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox, and Tilden Foundations.
30. "Holland's Letter: Buildings in N.Y. City that are Looked Upon as Monuments to the Genius of the Architects," *Wall Street Journal* (March 7, 1911): 1.
31. "Supreme Court, New York County, Allen H. Stem against Whitney Warren and Charles D. Wetmore, Trial before Mr. Justice Delehanty at Special Term, Part 4, January 27–March 31, 1916," (Box 2, Folder 110, 52); William J. Wilgus Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox, and Tilden Foundations.
32. Letter from William J. Wilgus to W. J. Reed, Scarsdale, July 16, 1916 (Box 1, Folder 1); William J. Wilgus Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox, and Tilden Foundations. In the following years, Wilgus wrote articles about the inception and creation of the terminal. In 1919 he also wrote to Henry Rutgers Marshall of the Century Association to make him aware of his claim of Warren & Wetmore's unethical conduct in the profession of architecture.
33. "Supreme Court, New York County, Allen H. Stem against Whitney Warren and Charles D. Wetmore, Trial before Mr. Justice Delehanty at Special Term, Part 4, January 27–March 31, 1916," (Box 2, Folder 110); William J. Wilgus Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox, and Tilden Foundations.
34. Warren wrote to his wife in 1916 that the "Grand Central suit has been decided against Warren and Wetmore which means we must appeal—the Judge was very severe on us. . . . Charlie accredited him with too much decency or intelligence or honesty—he promptly handed us one!!! It is life—I had hoped to get some money—these years of waiting and having disposed of a godly portion of it!! Enfin. It will all come out all right." This was the only mention

of the lawsuit in Warren's letters from the years 1914–1919. Whitney Warren to Charlotte A. Tooker Warren, Paris, 12 August 1916. Whitney Warren Papers, bMS Am 2113 (181). By permission of the Houghton Library, Harvard University.

35. Letter from Harold Swain to William J. Wilgus, November 7, 1921 (Box 1, Folder 1); William J. Wilgus Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox, and Tilden Foundations.
36. When the terminal was completed in 1913, seven buildings within the air-rights district had or were being constructed: the Vanderbilt Avenue Building, the Biltmore Hotel, the Yale Club, the Vanderbilt Concourse Building, the Post Office, Grand Central Palace, and 466 Lexington.
37. Warren, in revising elevations of the terminal building's entrance facade, noted to "put a soffit decorated as in P. O. Building" above the great windows. From notations on drawing at the New-York Historical Society.
38. "Post Office and General-Office Building, New York Central R. R., New York, N.Y.," *The American Architect and Building News* 90 (November 24, 1906): pls.; Historic American Buildings Survey, *Grand Central Post Office Annex.*
39. The original Grand Central Palace operated as a temporary terminal during the construction period. "Grand Central Palace, Lexington Ave. and 46th St., New York," *Architecture* 24 (August 1911): pls. 83–4; "Grand Central Palace, Lexington Avenue & 46th Street, New York," *The Architectural Yearbook* 1 (1912): 375; W. Parker Chase, *New York, the Wonder City*, 1932 (New York: New York Bound, 1983): 246; Christopher Gray, "Streetscapes," *The New York Times* (March 2, 1997): 9, 5; "Adams Express Company Building," *Architecture and Building* 44 (August 1912): 330. The Grand Central Palace was superseded by the Coliseum at Columbus Circle in the 1950s. The Waldorf-Astoria (1929–31), designed by Schultze & Weaver, replaced the Adams Express Building, powerhouse, and Railroad Y.M.C.A.; however, the sublevel platforms were kept, enabling guests to move directly from trains into the hotel.
40. "The New Grand Central Railway Terminal Approached by a Bridge over 42nd Street, at Park Avenue," *Architectural Record* 32 (November 1912): 483–85; "The Park Avenue Viaduct, New York," *Architecture and Building* 51 (May 1919): 44, pls. 86–88; "The Park Avenue Improvement in New York," *The American Architect* 65 (May 28, 1919): 756–58; Landmarks Preservation Commission, *Pershing Square Viaduct (Park Avenue Viaduct), Park Avenue from 40th Street to Grand Central Terminal* (New York: The Commission, 1980).
41. "A Modern Railway Terminal Hotel," *Real Estate Record and Builder's Guide* 93 (January 10, 1914): 59–64; "The Biltmore Hotel, New York," *The American Architect* 105 (February 11, 1914): 53–57; Montgomery Schuyler, "The Biltmore Hotel, Madison Avenue, New York," *The Brickbuilder* 23 (February 1914): 37–40; Theodore Starrett, "The Biltmore Hotel Building," *Architecture and Building* 46 (February 1914): 48–49; Walter S. Schneider, "The Hotel Biltmore: The Newest Addition to New York's Palatial Hotels," *Architectural Record* 35 (March 1914): 221–45; Stern, Gilmartin, and Massengale, *New York 1900*, 270–72.
42. The Biltmore Corporation took out a forty-two-year lease on the building. Canadian-born Bowman caught the attention of hotel proprietor Gustav Baumann when working at Holland House. When the Biltmore was constructed, Bowman informally superintended the building, and on its opening, was named the vice-president of the company. Soon after, Baumann died and Bowman was named president. He went on to buy additional hotels and to build many more throughout the country. "John M'E. Bowman, Hotel Builder, Dies," *The New York Times* (October 28, 1931): 12.
43. The Biltmore was a hotly debated issue during the Grand Central trial. The Associated Architects had begun working on the Biltmore's design before Charles Reed's death in 1911, and the hotel, as built, conformed substantially to those plans. During the trial, it was initially found that Reed & Stem was entitled to its share of the fee, calculated at 3 percent of the final cost of the building (for preliminary and working plans). Through its appeals, Warren & Wetmore reduced this amount to 1 percent, which covered work done on the preliminary plans. "Stem Against Whitney Warren and Charles D. Wetmore, Reference before Charles L. Hoffman, Esq., June 23, 1920 to April 8, 1921," (Box 2, Folder 110, 13–14); William J. Wilgus Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox, and Tilden Foundations.
44. Starrett, "The Biltmore Hotel Building," *Architecture and Building*, 50.
45. According to the *Real Estate Record and Builder's Guide*, New York Central's president William H. Newman, Whitney Warren, and other prominent businessmen leased these apartments.
46. Schuyler, "The Biltmore Hotel, Madison Avenue, New York," *The Brickbuilder*, 37.
47. "Open Big Biltmore on New Year's Eve," *The New York Times* (December 26, 1913): 12; Starrett, "The Biltmore Hotel Building," *Architecture and Building*, 67.
48. J. D. Salinger, *The Catcher in the Rye* (New York: Little Brown, 1951; New York: Little Brown, 1991): 106. In 1981 developers stripped the Biltmore down to its steel skeleton and reconstructed it as a glass and granite clad office building for Bank of America. Preservation groups attempted but failed to save several of the building's more significant spaces, including the famous palm court, from destruction.
49. Warren & Wetmore and Reed & Stem designed stations at Ludlow, Yonkers, Glenwood, Ossining, Mt. Vernon, Bronxville, Scarsdale, Hartsdale, White Plains, Fordham, Hastings, Newburgh, Watertown, Catskill, Hyde Park, and Poughkeepsie.
50. The accounting provided for the Grand Central trial showed that profits for the suburban stations were as low as $130.04 (Glenwood) or $183.90 (Yonkers). In many cases, the cost of the stations exceeded payment. "Stem Against Whitney Warren and Charles D. Wetmore, Reference before Charles L. Hoffman, Esq., June 23, 1920 to April 8, 1921," (Box 2, Folder 110, 78–80); William J. Wilgus Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox, and Tilden Foundations.
51. "Station and Office Building of the Michigan Central Railroad at Detroit, Mich.," *Architecture and Building* 47 (February 1915): 53–60; Harold Eberlein, "Recent Railways Stations in American Cities," *Architectural Record* 36 (August 1914): 119–21; Droege, *Passenger Terminals and Trains*, 78–82.
52. Eberlein, "Recent Railways Stations in American Cities," *Architectural Record*, 119.
53. The upper stories of the Detroit station remained empty for most of the seventy-five years the building was open; the interiors of the top five floors were never completed. The station has stood empty since the 1980s but is currently being considered for redevelopment as police headquarters.
54. Compared to the terminals built, the firm also executed an equivalent number of designs that were never realized. Warren & Wetmore's schemes for stations in Denver, New Orleans, Dallas, Birmingham, and Montreal presented a range of styles and approaches. While the Denver and Dallas terminals were classically inspired, the proposed New Orleans station was a low-lying Spanish-baroque building with a double-height concourse embellished with floridly carved ornament, ribbed vaulting, and exuberant cartouches. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.
55. Around this time, Warren & Wetmore designed a Tudor-style house outside Toronto, in Scarborough, for Donald D. Mann (1853–1934), named Fallingbrook. Mann, who was knighted in 1911, was then vice-president of the Canadian Northern Railways. As designed, the terminal structure could support six additional stories. "The Fort Garry Terminal: A Union Station at Winnipeg, Manitoba," *The American Architect* 95 (February 10, 1909): 46–50; Droege, *Passenger Terminals and Trains*, 84–87.
56. The Houston Belt & Terminal Railway Company was the consolidation of four railroads. The building was originally designed with three floors; however, soon after it was completed, Warren & Wetmore added two additional floors. In the 1960s the waiting room was partitioned into offices, and the last train departed in 1974. In 1999 the building was restored as the main entrance to Enron Field (now Minute Maid Park).
57. According to Stern, Gilmartin, and Massengale, *New York 1900*, 252–53, Astor House, New York's first grand hotel, offered bathrooms on every floor—a great innovation—in 1936. The Fifth Avenue Hotel introduced the first passenger elevator in the city.
58. In a period when society wives traveled especially to Paris for current fashion, such pageantry did not seem so far-fetched. Warren's wife Charlotte was often featured in the society columns for her attire. On her return from one Parisian trip, she declared only a portion of her purchases—$1,500 worth of gowns, hats, jewelry, and laces—which was valued at $12,000. Mrs. Warren was indicted and fined $8,000.
59. It was rumored that Hyde and Warren's effervescent daughter Charlotte were briefly engaged. Patricia Beard, *After the Ball* (New York: Harper Collins, 2003); "A New Day of Elegance for Sherry's," *The New York Times* (July 24, 1966): 56.
60. "C. D. Wetmore Funeral Today at St. Thomas," *New York Herald Tribune* (May 10, 1941): 8.
61. Charles D. Wetmore, "The Development of the Modern Hotel," *The Architectural Review* 2 (April 1913): 37–39.
62. Walter Hopkins, "Architectural Design for Hotel Interiors," *Architectural Forum* 39 (November 1923): 205–9.
63. "The Belmont," *New York Herald* (April 29, 1906): magazine, 4; H. W. Frohne, "The Hotel Belmont," *Architectural Record* 20 (July 1906): 63–70; "The Hotel Belmont," *Architecture and Building* 38 (May 1906): 319–35; Stern, Gilmartin, and Massengale, New York 1900, 268, 270. According to the *New York Herald*, F. G. Colton of Warren & Wetmore worked closely with Bates on the design of the hotel. The Belmont was demolished in 1939. Warren also designed a large French mansion on 92nd Street and Fifth Avenue for Belmont's brother, Perry Belmont; this house was never built.
64. Hopkins, "Architectural Design for Hotel Interiors," *Architectural Forum*, 205.
65. Frohne, "The Hotel Belmont," *Architectural Record*, 67.
66. Warren & Wetmore also designed an office building for the Goelets at 8–14 East 47th Street in 1912. At the Ritz, the firm designed apartments for S. J. Hesslein and Frank W. Storrs. The hotel was first sold to Harvard University in 1941 and, later, the Astor estate in 1943; the hotel was demolished and replaced with an office building in 1950. "Ritz-Carlton Hotel and

Carlton House, Madison Ave.," *Architecture* 23 (January 1911): pls. 7–8; "The Ritz-Carlton Hotel, 46th Street and Madison Ave., New York City," *New York Architect* 5 (January 1911): pls.; "Ritz-Carlton Hotel and the Carlton House," *Architects' and Builders' Magazine* 43 (February 1911): 196–208; "The Ritz Carlton Hotel, New York," *The American Architect* 99 (February 1, 1911): 44–48; "Ritz-Carlton Hotel," *Architectural Yearbook* 1 (1912): 363–65; "Ritz-Carlton Hotel, New York City," *Architectural Review* 11 (April 1913): 109–11; Matlack Price, "Great Modern Hotels of America," *Arts and Decoration* 21 (July 1924): 39–41, 52; Stern, Gilmartin, and Massengale, *New York 1900*, 262–3, 267.

67. "The Ritz Carlton Hotel, New York," *The American Architect*, 46.
68. *Reminiscences of Lawrence Grant White*, 1956, on page 111 in the CUOHROC.
69. In 1925 Walton H. Marshall and his associates, Charles D. Wetmore, Edmund L. Baylies, and William Astor Chanler, purchased the hotel. In 1967 it was converted to apartments with offices on the lower six floors. "The Vanderbilt Hotel," *Architecture and Building* 43 (February 1911): 211–14; "Vanderbilt Hotel, Park Ave., New York," *Architectural Yearbook* 1 (1912): 357–61; "Hotel Vanderbilt, New York," *The Brickbuilder* 21 (March 1912): 71–74, pls. 35–36; "The Vanderbilt Hotel, New York," *The American Architect* 101 (February 14, 1912): 69–73; "The Vanderbilt Hotel," *Architecture and Building* 44 (May/April 1912): 150–52; Walton H. Marshall, "The Vanderbilt Hotel," *Architectural Review* 11 (April 1913): 66–70; William Hagerman Graves, "The Use of Tile in the Interior Finish and Decoration of Hotels," *The Architectural Review* 2 (April 1913): 46–47; Stern, Gilmartin, and Massengale, *New York 1900*, 272.
70. Landmarks Preservation Commission, *(Former) Della Robbia Bar in the (Former) Vanderbilt Hotel* (New York: The Commission, 1994): 2.
71. After Mrs. Vanderbilt moved out of the fifteen-room penthouse duplex, it was occupied by the Women's City Club and subsequently by the celebrated tenor Enrico Caruso and his family.
72. "Hotel Vanderbilt, New York," *The Brickbuilder*, 74.
73. "The Vanderbilt Hotel, New York," *The American Architect*, 71. Articles on the Della Robbia Restaurant, part of which was named a New York City interior landmark in 1994, include: Samuel Howe, "Della Robbia Room, Hotel Vanderbilt, New York," *The Brickbuilder* 21 (February 1912): 43–46; Landmarks Preservation Commission, *(Former) Della Robbia Bar in the (Former) Vanderbilt Hotel.*
74. Montreal-born architect Frederick Garfield Robb, who had joined Warren & Wetmore in 1910, oversaw the Ritz construction. Canadian law required the firm to have a local representative.
75. "Ritz-Carlton Hotel, Montreal," *Architecture* 27 (March 1913): 46–52; "The Ritz-Carlton Hotel, Montreal, Canada," *The Brickbuilder* 22 (March 1913): pls. 33–34; "Ritz-Carlton Hotel, Montreal, Canada," *The Architectural Review* 19 (April 1913): 112–13; Adrian Waller, *No Ordinary Hotel: The Ritz-Carlton's First Seventy-Five Years* (Montreal: Véhicule Press, 1989).
76. "Ritz-Carlton Hotel, Philadelphia, PA.," *The Architectural Review* 11 (April 1913): 134–35; "The Ritz-Carlton Hotel, Philadelphia, PA.," *Architectural Record* 34 (September 1913): 213–14; "The New Ritz Carlton Hotel, Philadelphia, PA," *American Architect* 107 (April 14, 1915): pls.
77. One of Bing & Bing's first ventures was 903 Park Avenue. They would go on to develop apartment buildings in collaboration with Emery Roth. "Tallest Apartment House Going up on Park Avenue," *The New York Times* (June 9, 1912): 21; "Apartments, Park Ave. and 79th Street, New York," *Architecture* 28 (July 1913): 152–3; Stern, Gilmartin, and Massengale, *New York 1900*, 357–58; Christopher Gray, "Streetscapes: 903 Park Avenue," *The New York Times* (May 12, 2002): 11, 7.
78. After Vanderbilt's death in 1920, the guesthouse was turned into an apartment building and held offices for Juilliard. In 1939 it was turned into a broadcasting studio for CBS radio and substantially renovated, inside and outside. In recent years, the modern facade addition was stripped away. "New Radio Studios of Modern Design," *The New York Times* (February 18, 1940): 11, 1–2; Rachelle Garbarine, "A Mansion Will Wake Up to Find It's 1908 Again," *The New York Times* (October 20, 1996): 39; Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University.
79. The Bertron house and Carrère & Hastings's adjacent house for Edwin Gould were demolished in the mid-1950s and replaced by an eighteen-story apartment building. The Brookman house, subsequently owned by George D. Widener, was demolished in 1974 and replaced by an extension to the Frick Collection. Landmarks Preservation Commission, *Upper East Side Historic District Designation Report* (New York: The Commission, 1981): 462.
80. *Guggenheim outbuildings*: Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University. The buildings are now part of the Village Club of Sand's Point. *Eagle's Nest*: Suffolk County Vanderbilt Museum, Centerport, New York; Robert B. MacKay, Anthony K. Baker, and Carol A. Traynor, *Long Island Country Houses and their Architects, 1860–1940* (New York: W. W. Norton & Co., 1997): 436–39.
81. Stanford White to Whitney Warren, January 6, 1906, Stanford White Collection, Avery Architectural and Fine Arts Library, Columbia University.
82. At the same time, Warren redid some of the decoration in the drawing room. He also painted over Edward Simmons's ceiling murals in the reception room. Nina Gray and Pamela Herrick, "Decoration in the Gilded Age: The Frederick W. Vanderbilt Mansion, Hyde Park, New York," *Studies in the Decorative Arts* 10 (Fall-Winter 2002–2003): 98–141. Frederick Vanderbilt (1856–1938) was William K. Vanderbilt Sr.'s younger brother.
83. "The Chelsea Improvement," *Real Estate Record and Builder's Guide* 84 (September 18, 1909): 510; "The Chelsea Section Improvement: A Municipal Enterprise," *Architects' and Builders' Magazine* 42 (February 1910): 165–73; Kevin Bone, ed., *The New York Waterfront: Evolution and Building Culture of the Port and Harbor* (New York: Monacelli Press, 1997): 71–74, 198–201; Stern, Gilmartin, and Massengale, *New York 1900*, 49–50. The last of the Chelsea Piers was torn down in 1991, despite preservation efforts.
84. "The Chelsea Improvement," *Real Estate Record and Builder's Guide*, 510.
85. The Seamen's Church Institute was founded in 1844 when the Episcopal Church of our Savior was organized in a floating chapel moored at Pike Street in the East River for the seamen. Baylies' new building was constructed from funds raised by many of the institute's prominent members—both J. P. Morgan and John D. Rockefeller were major contributors. Due to the building's popularity, a thirteen-story addition, also designed by Warren & Wetmore, was erected in 1926, providing accommodation for 500,000 men a year. The institute also improved the neighboring Jeannette Park in 1921, and the firm designed a bandstand in memorial to the seamen who served in World War One. Although the building has been demolished, the sixty-foot Titanic Memorial Lighthouse now stands at the entrance to the South Street Seaport. "Model Hotel for Seamen, Costing $500,000," *The New York Times* (March 5, 1911): 8, 1; "Sailors' Club Begins in Tears for Titanic," *The New York Times* (April 17, 1912): 16; "Seamen's Church Institute of New York," *Architecture and Building* 45 (August 1913): 334; "Seamen's Church Institute to Have $2,400,000 Annex," *Real Estate Record and Builder's Guide* 117 (February 27, 1926): 11; Leah Robinson Rousmaniere, *Anchored within the Veil: A Pictorial History of the Seamen's Church Institute* (New York: The Seamen's Church Institute of New York and New Jersey, 1995).
86. The Windsor Arcade was eventually replaced by John B. Snook's store for W. & J. Sloane (1912) and Warren & Wetmore's bank building for S. W. Straus (1921). In the Windsor Arcade, Warren & Wetmore designed a banking room for the Windsor Trust Company, of which Charles D. Wetmore was a director along with August Belmont, James Burden, Robert Goelet, and Cornelius Vanderbilt. The wood-paneled space contained tellers booths and an elaborately carved door enframement around the entrance to the vault.
87. "New Fifth Avenue Building," *Real Estate Record and Builder's Guide* 80 (October 19, 1907): 609; "Building for Dreicer & Co., Fifth Avenue, New York," *New York Architect* 5 (September 1911); 515–19; "Building of Dreicer & Co., Fifth Avenue, New York," *Architectural Yearbook* 1 (1912): 371–73; C. Matlack Price, "A Renaissance in Commercial Architecture," *The Architectural Record* 31 (May 1912): 453–54; "Shop Building, Fifth Ave. and 46th St., New York," *Architecture* 25 (June 1912); Birch Burdette Long, "The Use of Color in Architecture," *The Brickbuilder* 23 (June 1914): 125–29; Rawson W. Haddon, "Some Recent Salesroom Interiors," *Architecture* 36 (July 1917) 125–29; Stern, Gilmartin, and Massengale, *New York* 1900, 200.
88. "Store of Theodore B. Starr, Inc. New York, New York," *New York Architect* 5 (September 1911); 521–25; Private Showroom, Store of Theodore B. Starr, Inc., New York," *Architectural Yearbook* 1 (1912): 367–69; Stern, Gilmartin, and Massengale, New York 1900, 200.
89. Francis S. Swales, "Architecture in the United States—The Commercial Buildings—The Shops," *Architectural Review* 25 (February 1909): 85.
90. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University. Also: "Hudson City Savings Institution, Hudson City, N.Y.," *The American Architect* 92 (May 4, 1910): pls.
91. Green-Wood Cemetery was one of the first rural cemeteries in the country; it was established by Henry J. Pierrepont in 1838. Warren & Wetmore also designed a gatehouse at the cemetery's 20th Street entrance. While it did not design any vaults at Green-Wood, the firm did design mausoleums for William B. Hornblower and William H. Newman at Woodlawn Cemetery and a crypt for John Paul Jones in Annapolis, Maryland. Warren & Wetmore's chapel was recently restored by Platt Byard Dovell White. "Mortuary Chapel, Greenwood Cemetery, Brooklyn, N.Y.," *Architecture and Building* 45 (May 1913): 182.

CHAPTER FOUR
INVENTORS OF THE MODERN CITYSCAPE: 1914–1922

1. Whitney Warren, "The Destruction of the Monuments of France," *The Architectural Review* 6 (April 1916): 53–57.
2. In 1917 Warren was made an officer of the

Legion of Honor; however, he felt the honor was undeserved, because he had never served in the army.

3. Whitney Warren to Charlotte A. Tooker Warren, Paris, November 2, 1914, Whitney Warren Papers, bMS Am 2113 (31). By permission of the Houghton Library, Harvard University.
4. The Waldorf-Astoria replaced Warren & Wetmore's YMCA, powerhouse, and Adams Express Building—all projects related to the terminal that Schultze had supervised.
5. "Apartments, 340–50 Park Avenue, New York," *Architecture* 35 (April 1917): 71, pl. 67. Both 320–30 and 340–50 Park Avenue were replaced by office buildings in 1959.
6. Louis C. Stone, "400 Park Avenue—A Venture in Change," *American Architect and Architecture* 149 (December 1936): 59. Also: Robert A. M. Stern, Gregory Gilmartin, and Thomas Mellins, *New York 1930: Architecture and Urbanism between the Two World Wars* (New York: Rizzoli, 1988): 395, 400. In 1936 Walker & Gillette renovated the building, dividing the twenty-room layout into one apartment with five rooms and three apartments with six rooms, and added central air conditioning. In 1955, it was demolished.
7. "Apartment House, 420 Park Avenue, New York, N.Y.," *The Architectural Forum* 26 (March 1917): pls. 42–43; "Three Block Fronts of Tall Apartments Going up on Park Avenue to Meet Demand," *The New York Times* (October 31, 1915): 7, 1; "Remarkable Record in this Season's Apartment Rentals," *The New York Times* (July 2, 1916): 3, 2; "The History of 420–30 Park Ave.," *The New York Times* (August 26, 2001): 11, 10. This building was reconstructed and reclad as an office building for the Bank of Montreal in 1953–55.
8. "270 Park Avenue: The Largest of Apartment-Houses," *Architecture* 37 (May 1918): 143, pls. 78–81; "Apartment House, No. 270 Park Avenue, New York City," *Architecture and Building* 50 (May 1918): pls. 83–85; "Avignon Restaurant, 270 Park Avenue, New York City," *Architecture and Building* 50 (December 1918): pl. 165; Foster Ware, "Profiles: Maker of Castles," *New Yorker* 3 (July 2, 1927): 19–20; Stern, Gilmartin, and Mellins, *New York 1930*, 417. In 1957, this building (also known as the Marqueray Apartment Hotel) was replaced by a fifty-two-story office for the Union Carbide and Carbon Corporation. Warren & Wetmore had originally designed a pair of thirty-one story cooperative office buildings, known as the Park–Madison Building, for the site, which was never realized. "Plans for Thirty-One Story Grand Central Building Ready," *Real Estate Record and Builder's Guide* 105 (May 29, 1920): 707–8.
9. "270 Park Avenue: The Largest of Apartment-Houses," *Architecture*, 143.
10. "Apartment House, 925 Fifth Avenue, New York," *Architecture* 37 (January 1918): pls. 1–4; Landmarks Preservation Commission, *Upper East Side Historic District Designation Report* (New York: The Commission, 1981): 950; Stern, Gilmartin, and Mellins, *New York 1930*, 384.
11. "Combination Ownership Home to Cost $4,000,000," *The New York Times* (January 17, 1920): 5; "Apartment House, 290 Park Avenue, New York," *Architecture and Building* 53 (April 1921): 29, pls. 45–46; "Apartment House, 290 Park Avenue, New York," *Architecture and Building* 54 (April 1922): 37, pls. 51–53; Stern, Gilmartin, and Mellins, *New York 1930*, 390–92, 417; W. Parker Chase, *New York, the Wonder City, 1932* (New York: New York Bound, 1983): 277. The firm also designed interiors for tenants Henry F. Du Pont, James H. Wainwright, and John T. Terry as well as a branch office for the Columbia Trust Company. This building was replaced by an office building in 1960.
12. In 1919 Louis Sherry closed his 44th Street establishment, claiming he could not operate under Prohibition. Two years later he opened Sherry's at 300 Park Avenue with the Du Pont Hotel Group, which became almost as famous as its predecessor. The building was replaced by an office building in 1953. "Apartment House, 300 Park Avenue, New York," *Architecture and Building* 54 (April 1922): 38, pls. 58–61; Stern, Gilmartin, and Mellins, *New York 1930*, 390, 392; Chase, *New York, the Wonder City, 1932*, 277.
13. "Hotel Chatham, Vanderbilt Ave., New York," *Architecture* 36 (December 1917): pls. 207–10; "Hotel Chatham," *Architecture and Building* 49 (December 1917): 111, pls. 171–72; Stern, Gilmartin, and Mellins, *New York 1930*, 202.
14. Warren & Wetmore designed the interior finishes of S. W. Straus's apartment at the Ambassador. The hotel was demolished in 1964. "Contract Awarded for Palatial Hotel on Park Avenue," *Real Estate Record and Builder's Guide* 104 (August 23, 1919): 250; "Hotel Ambassador, Park Avenue and Fifty-First Street, New York City," *Architecture and Building* 52 (August 1920): pl. 98; "Rentals in New Ambassador Hotel Reach Record Figures," *Real Estate Record and Builder's Guide* 105 (February 14, 1920): 204; "Zoning Setbacks Used as Gardens," *The American Architect* 117 (June 30, 1920): 829; "Hotel Ambassador, New York," *Architecture and Building* 53 (June 1921): 45–6; pls. 78–81; "The Ambassador—A Homelike Hotel," *Decorative Furnisher* 40 (June 1921): 59–60; "The Ambassador Hotel, Park Avenue, New York," *The American Architect* 119 (June 22, 1921): 644–47; pls.; Stern, Gilmartin, and Mellins, *New York 1930*, 201–3.
15. At the same time the Commodore was constructed, Warren & Wetmore also designed and built the Commodore-Biltmore Garage at 323 East 44th Street (1919). The hotel was reclad in glass and renovated by Der Scutt in 1980. It is currently the Grand Hyatt Hotel. "The Commodore—A New Hotel on Pershing Square, New York," *The American Architect* 115 (March 5, 1919): 337–38, pls. 69–76; "Reactions of the War on Taste as Seen in New York's Two Newest Hotels," *Good Furniture* 12 (March 1919): 131–148; "The Hotel Commodore, New York," *Architecture* 39 (April 1919): 98–99, pls. 47–51; Charles Warren Hastings, "Hotel Commodore, New York," *Architecture and Building* 51 (April 1919): 30–35, pls. 57–71; "Hotel Commodore, New York," *The Architectural Review* 8 (1919): 69–75, pls. 40–48; "The Commodore-Biltmore Garage," *Architecture and Building* 51 (April 1919): 36; pl. 72; Robert A. M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890–1915* (New York: Rizzoli, 1983): 272.
16. Edith Wharton and Ogden Codman, Jr., *The Decoration of Houses* (New York: C. Scribner' Sons, 1902; New York: W.W. Norton, 1978): xi.
17. Born in Palermo, Italy, John B. Smeraldi (né Giovanni Battista Smeraldi) moved to the United States in 1899 and forged a career in decorative and architectural painting, particularly in the Renaissance styles then popular. His work appears in hotels as well as several courthouses in California, where he lived. He is also credited with having painted the Blue Room in the White House.
18. *Hotel McAlpin*: "Annex to Hotel McAlpin," *Architecture and Building* 50 (August 1918): 53–54, pls. 139–41; *Plaza*: "Hotel Plaza Addition," *Architecture and Building* 54 (February 1922): pls. 15–17. The Plaza is currently undergoing a renovation to convert the hotel into condominiums; 150 hotel rooms will remain.
19. "Westchester-Biltmore Country Club, Rye, New York," *Architecture and Building* 54 (July 1922): 67–68, pls. 103–7; "Westchester Biltmore Country Club Completed," *The New York Times* (May 21, 1922): 112.
20. "Providence-Biltmore Hotel, Providence, R.I.," *Architecture and Building* 54 (July 1922): 68–69, pls. 108–112; Historic American Buildings Survey, *Providence-Biltmore Hotel* (Philadelphia: Department of the Interior).
21. "Bowman Buys Cuban Hotel," *The New York Times* (October 30, 1919): 25.
22. Initially, Count James Pourtales of Silesia developed the Broadmoor property and built a small hotel and casino on the site. When the new Broadmoor was constructed, the casino was moved across the lake and used as a golf club. "Broadmoor Hotel, Colorado Springs, Colo.," *Architecture and Building* 50 (June 1918): pl. 104; "The Broadmoor Hotel, Colorado Springs, Col.," *Architectural Review* 8 (April 1919): 93–98, pls. 56–58; "The Broadmoor Hotel, Colorado Springs, Colorado," *The Western Architect* 30 (April 1921): pl. 13; J. J. Kramer, *The Last of the Grand Hotels* (New York: Van Nostrand Reinhold Company, 1978): 116–20; Brian McGinty, *The Palace Inns: A Connoisseur's Guide to Historic American Hotels* (Harrisburg, PA: Stackpole Books, 1978): 115–25.
23. Long considered a white elephant, the renovated hotel reopens in 2005 with ninety-three rooms and restored public areas. "Condado-Vanderbilt Hotel, Porto Rico," *Architecture and Building* 52 (July 1920): 67, pls. 80–82.
24. "Atlantic City Plan to Cost $20,000,000," *The New York Times* (September 30, 1919): 16.
25. "The Ritz Carlton Hotel, Atlantic City, N. J.," *Architecture and Building* 53 (September 1921): 71–72, pls. 132–38. The Ritz now operates as condominiums.
26. The syndicate was also responsible for the eponymous Park Avenue establishment operated by the Ambassador. While the steel skeleton of the hotel still exists, the original hotel has been replaced by what is now the Tropicana Hotel and Casino. "Hotel Ambassador, Atlantic City, N. J.," *Architecture and Building* 52 (August 1920): 73–74, pls. 84–88; "Addition to the Hotel Ambassador, Atlantic City, N. J.," *The American Architect* 118 (September 8, 1920): 314–15.
27. "Shelburne Hotel Addition, Atlantic City, N. J.," *Architecture and Building* 54 (November 1922): pls. 184–87; Historic American Buildings Survey, *The Shelburne Hotel* (Philadelphia: Department of the Interior). The Shelburne and St. Charles Hotel have been replaced by the Bally Complex and Showboat Casino.
28. While the firm was working in Houston, it also designed a house for Texas Company's first vice-president, T. A. Donoghue, at 17 Courtlandt Place (1915–16). "Building for the Texas Co., Houston, Tex.," *Architecture and Building* 47 (August 1915): 302–3.
29. "Goelet Building, 402 Fifth Avenue, New York," *Architecture and Building* 47 (October 1915): 76–77; Christopher Gray, "Streetscapes: The 1914 Stewart Building," *The New York Times* (July 22, 1990): 10, 6.
30. "Terra Cotta and Stucco Finished Building at 37th St. and 5th Ave., New York," *Architecture and Building* 47 (October 1915): 373; Christopher Gray, "Streetscapes: Readers' Questions," *The New York Times* (February 6, 2005): 11, 10.
31. *Equitable Trust Building*: "Equitable Trust Building, Madison Avenue, New York," *The American Architect* 114 (November 13, 1918): pls. 147–50; "Equitable Trust Building, New York City," *Architecture and Building* 50 (July 1918): pls. 129–35; Chase, *New York, the Wonder City, 1932*, 244. *Marlin Rockwell Building*: Stores at street level included clothier F. R. Tripler. "Contracts Let for Large Buildings in Mid-Town Section," *Real Estate Record and Builder's Guide* 104 (July 19, 1919): 85; "Marlin Rockwell Building, 45th to 46th Streets and Madison

Avenue, New York City," *Architecture and Building* 52 (October 1920): 120–21. *Vanderbilt Concourse Building*: "Vanderbilt Concourse Offices on East 45th Street, New York," *Architecture and Building* 47 (April 1915): 149–50, 151. The December 1925 issue of *Arts and Decoration* showed a series of images of Thomas Hastings's rooftop apartment at 52 Vanderbilt Avenue, "entirely planned by himself."
32. "The All America Cables Building, New York City," *Architectural Review* 11 (October 1920): 109–11; "All America Cables Building," *Architecture and Building* 52 (February 1920): 26, pls. 17–18.
33. "S. W. Straus & Co. Moves Into Uptown Financial Center," *Real Estate Record and Builder's Guide* 107 (June 4, 1921): 713.
34. Born in Bologna, Italy, Leo Lentelli came to the United States in 1903. His work also includes *Golden Sprays*, two eleven-foot nudes from the 1939 New York World's Fair and sculptural decorations for Rockefeller Center and Saint John the Divine in New York City.
35. Offices occupied the upper floors of the building, and five shops fronted the street. "Work Begun on Bank Building for S. W. Straus & Co.," *Real Estate Record and Builder's Guide* 106 (September 25, 1920): 427; "S. W. Straus & Co. Moves Into Uptown Financial Center," *Real Estate Record and Builder's Guide*, 713; "Creating a New Investment Center in New York," *The American Architect* 119 (June 22, 1921): 639–43, pls.; "Banking-House, S. W. Straus & Co., Fifth Avenue and 46th Street, New York," *Architecture* 44 (August 1921): pls. 116–19; "Banking House of S. W. Straus & Co.," *Architecture and Building* 53 (August 1921): 65, pls. 125–31.
36. "Two Large Office Buildings for Upper Mid-Town Sites," *Real Estate Record and Builder's Guide* 105 (February 21, 1920): 241; "New Heckscher Building on 5th Ave. to Cost $10,000,000," *Real Estate Record and Builder's Guide* 106 (August 21, 1920): 250; "The Heckscher Building, Fifth Avenue and 57th Street, New York," *Architecture* 44 (September 1921): pl.; "Heckscher Building, New York," *Architectural Forum* 35 (October 1921): 151, pls. 47–49; "Heckscher Building, New York," *Architecture and Building* 54 (February 1922): 17–18, pls. 19–21; "Heckscher Building, New York," *The American Architect* 136 (July 20, 1929): 105; John Burchard and Albert Bush-Brown, *The Architecture of America: A Social and Cultural History* (Boston: Little, Brown, 1966): 349; Christopher Gray, "Streetscapes: The Crown Building," *The New York Times* (February 3, 1991): 10, 6; Stern, Gilmartin, and Mellins, *New York 1930*, 590.
37. Before constructing his twenty-five-story building, Heckscher, who had bought the corner property in 1913, commissioned H. Edwards Ficken to build a three-story office and shop on the site, pulling down large houses that once belonged to Charles C. Morse and William C. Whitney. The Whitney house, designed by George E. Harney in 1875, was originally commissioned by Frederick and Adele Stevens; it was the first important freestanding mansion in the fashionable residential district.
38. The weathervane was removed and melted down for military use during the Second World War.
39. "Heckscher Building, New York," *Architecture and Building*, 17.
40. George Harold Edgell, quoted in Stern, Gilmartin, and Mellins, *New York 1930*, 590.

CHAPTER FIVE

LATE PROJECTS: 1922–1931

1. "Masterpiece of Modern Architecture for Murray Hill," *Real Estate Record and Builder's Guide* 115 (April 11, 1925): 9; "The Tower Building, 200 Madison Avenue, New York City," *Architecture and Building* 58 (July 1926): 80–81, pls. 137–42; Robert A. M. Stern, Gregory Gilmartin, and Thomas Mellins, New York 1930: *Architecture and Urbanism between the Two World Wars* (New York: Rizzoli, 1988): 590.
2. "Another Notable Structure Started in Terminal Zone," *Real Estate Record and Builder's Guide* 110 (August 26, 1922): 265; "Park Lexington Building, New York City," *Architecture and Building* 55 (September 1923): 90, pls. 188–89; W. Parker Chase, *New York, the Wonder City, 1932* (New York: New York Bound, 1983): 246.
3. Brandt's atelier created ironwork for private clients and homes as well as for large-scale projects, including *L'Oasis* at the 1925 Exposition des Arts Décoratif et Industrials Modernes in Paris, the Municipal Theater in Nancy, the Mollien staircase at the Louvre, and the Au Bon Marché department stores.
4. Steinway & Sons had found the 57th and 58th Street sites by 1916. However, the 1916 zoning regulations prohibited commercial buildings on 58th Street. This regulation was later amended. In 1925 the Fifth Avenue Association awarded Steinway Hall its highest honor—the gold medal. Steinway Hall was designated a New York City landmark in 2001. "New Uptown Fine Arts Center is Rapidly Being Created," *Real Estate Record and Builder's Guide* 112 (October 6, 1923): 1923; "Steinway Building, New York City," *Architecture and Building* 57 (August 1925): 69–71, pls. 170–74; W. L. Hopkins, "The Steinway Building, New York," *The Architectural Record* 58 (September 1925): 201–10; "1925 Annual Architectural Awards," *Architecture* 53 (February 1926): 55; Landmarks Preservation Commission, *Steinway Hall, 109–113 West 57th Street, Manhattan* (New York: The Commission, 2001); Stern, Gilmartin, and Mellins, *New York 1930*, 358–59.
5. "Steinway Building, New York City," *Architecture and Building*, 69.
6. "Aeolian Company to Build New Home on Fifth Avenue," *Real Estate Record and Builder's Guide* 115 (April 4, 1925): 7; "Aeolian Building, Fifth Avenue, New York," *The American Architect* 131 (February 5, 1927): 153; "Aeolian Co. Gives Golden Key to City," *The New York Times* (February 24, 1927): 11; "The New Aeolian Building, New York City," *Architecture and Building* 59 (May 1927): 146–47, pls. 91–93; "The Aeolian Building, 689 Fifth Avenue, New York," *The Architect* 8 (June 1927): 335–345; Lewis Mumford, "The Skyline: New Faces on the Avenue," *The New Yorker* 15 (September 8, 1939): 63–64; Landmarks Preservation Commission, *The Aeolian Building* (New York: The Commission, 2002); Carter B. Horsley, "The Aeolian Building: A Bit of Paris on 5th Ave.," *The New York Times* (January 14, 1979): 8, 4; Christopher Gray, "Streetscapes: The Aeolian Building," *The New York Times* (March 23, 2003): 11, 5.
7. The 1912 Aeolian Building replaced the West Presbyterian Church. Oval niches above the side entrances featured bronze busts—Gertrude Vanderbilt Whitney's *Apollo* and Sylvain Salières's *Calliope*. "The New Aeolian Hall," *Architectural Record* 32 (October 1912): 530–51; "Business Growing Rapidly in Forty-Second Street," *The New York Times* (June 25, 1911): 8, 2; "Aeolian Hall Opening," *The New York Times* (October 13, 1912): 8, 2.
8. Charles A. Gould died in 1926 during the construction of the building. When the building was complete in January 1927, it was sold at auction to Gould's daughter, Celia Gould Milne. The Milne Security and Realty Co. owned the building until 1944, when Elizabeth Arden acquired it. In 1929, when Elizabeth Arden was leasing space on the ground floor, a new black marble storefront by Mott Schmidt was added.
9. "Aeolian Co. Gives Golden Key to City," *The New York Times*, 11.
10. "Fifth Avenue Association Makes Annual Medal Awards," *Real Estate Record and Builder's Guide* 118 (December 18, 1926): 7.
11. "Towering Office Building to Replace Academy of Music," *Real Estate Record and Builder's Guide* 117 (April 10, 1926): 7, 9; "Consolidated Gas Company's Building, New York City," *Architecture and Building* 60 (December 1928): 376, 394–95; "Editorially Speaking," *The Architect* 12 (August 1929): 495–97, 513–31; Chase, *New York, the Wonder City, 1932*, 199; Stern, Gilmartin, and Mellins, *New York 1930*, 590.
Warren & Wetmore had previously designed elegant branch offices for the company at 212–18 West 57th Street (1916) and Audubon Avenue and 166th Street (1924). *57th Street*: "New 57th Street Building," *The New York Times* (March 4, 1917): 54; "Consolidated Gas Company Building, West 57th Street, New York," *The Architectural Forum* 28 (March 1918): pls. 33–37. *166th Street*: "Branch House for Consolidated Gas and United Electric," *Real Estate Record and Builder's Guide* 114 (November 29, 1924): 9; "District Office Building of the Consolidated Gas Company, New York City," *Architecture and Building* 57 (October 1925): 87–88.
12. The company's holdings consisted of a twelve-story midblock building and a nineteen-story building designed by Henry J. Hardenbergh in 1919 built around it.
13. T-Square, "The Sky Line: A Glory Regained—New Towers—Glimpses into the Near Future," *The New Yorker* 4 (February 16, 1929): 71; "Editorially Speaking," *The Architect*, 495.
14. "Editorially Speaking," *The Architect*, 497.
15. Before building the Empire Trust and Knabe Building, Kramer commissioned Cross & Cross to design a thirteen-story building for Brentano's at One East 47th Street in 1925. "New Knabe Building in Fifth Avenue to Cost $2,500,000," *Real Estate Record and Builder's Guide* 119 (March 19, 1927): 9; "The Empire Trust Building, New York City," *Architecture and Building* 60 (May 1928): 140, 150–54.
16. "Park Avenue Traffic to Flow Through 35-Story Building," *The New York Times* (September 18, 1927): 1; "To Span Park Avenue with Monumental Building," *Real Estate Record and Builder's Guide* 120 (September 24, 1927): 7–8; "34-Story New York Central Office Building Part of Traffic Improvements," *New York Central Lines Magazine* 8 (October 1927); "Mr. Murchison of New York Says," *The Architect* 10 (April 1928): 115–16; "Bison Heads Adorn the New Building in New York," *New York Central Lines Magazine* 9 (May 1928): 38; "Giant Clock Nears Completion," *The New York Times* (May 13, 1928): 31; C. W. Y. Currie, "Unusual Structural Features in New York Central Skyscraper," *The American Architect* 134 (July 5, 1928): 59–61; "New York Central Building Has 'Cellar' on 15th Floor," *The New York Times* (February 17, 1929): 169; "The New York Central Building, New York City," *Architecture and Building* 56 (May 1929): 138, 153–56, 163; "The New York Central Building Spans Park Avenue," *Through the Ages* 8 (May 1930): 22–26; Chase, *New York, the Wonder City, 1932*, 247; John Burchard and Albert Bush-Brown, *The Architecture of America: A Social and Cultural History* (Boston: Little, Brown, 1966): 270–72; Landmarks Preservation Commission, *New York Central Building* (New York: The Commission, 1987); Stern, Gilmartin, and Mellins, *New York 1930*, 590–594; Christopher Gray, "Streetscapes: 230 Park Avenue," *The New York Times* (September 15, 1996): 9, 5.
17. These plans required extensive collaboration between the city and railroad; negotiations

began in 1919. Once both parties had reached an agreement, legislation was passed to make way for the new building. In return for the building space, the railroad granted the city's desire for easements over the two parcels of land owned by the railroad between 45th and 46th Streets, where the wings of the building are now located, and an extension of Vanderbilt Avenue. These easements gave rise to the shape and form of the building.

18. At this time, Park Avenue's median was reduced from 46th to 57th Street to provide an additional thirty-six feet of roadway.
19. "New York: A City of Clocks," *The New York Times* (May 6, 1928): 131. Educated at the Beaux-Art, McCartan (1879–1947) also executed the Eugene Field Memorial in Lincoln Park, Chicago, and the statue of Diana at the Metropolitan Museum of Art.
20. These details included the winged helmet of Mercury, God of Commerce, mallet and fasces representing development and power, a pendulum supporting the wheels of Progress, and scrolls of Wisdom.
21. While the New York Central occupied offices at 230 Park Avenue, most of the building was intended to be leased.
22. T-Square, "The Sky Line: One Silver Lining—Madison Mixture—And Contents Noted," *The New Yorker* 5 (June 1, 1929): 71.
23. Lewis Mumford, "From a City Notebook," *The New Republic* 60 (September 18, 1929): 125.
24. Harry F. Cunningham, "Architecture," *The American Year Book* 1928 (New York: The American Year Book Corporation, 1929): 814.
25. "Beauty of New Office Building in New York is Appreciated by Observer," *New York Central Lines Magazine* 9 (May 1928): 38.
26. T-Square, "The Skyline: Lexington Gothic and Fifth Avenue Modernity," *The New Yorker* 5 (November 16, 1929): 51–2; R. W. Sexton, "The Architect Becomes A Sales Counselor," *The American Architect* 136 (December 1929): 46–51; "Stewart & Company's Store, New York City," *Architecture and Building* 61 (December 1929): 362–80; "Nickel Silver in Stewart & Co.'s Store, New York City," *The Metal Arts* 3 (January 1930): 11, 35; "Store Building for Stewart & Co., New York," *The Architectural Forum* 52 (February 1930): 231–233; James B. Newman, "A Modern Store," *The Architectural Forum* 53 (November 1930): 571–94; T-Square, "The Skyline: Views in Reverse, East Side Tower, Prophecy, Nudes and Commerce," *The New Yorker* 6 (October 18, 1930): 93–95; Office of Metropolitan History, *The Bonwit Teller Building with Notes on Previous Locations* (New York: Office of Metropolitan History, 1978); Stern, Gilmartin, and Mellins, *New York 1930*, 316, 319–21.
27. "Stewart & Company's Store, New York City," *Architecture and Building*, 362; T-Square, "The Skyline: Lexington Gothic and Fifth Avenue Modernity," *The New Yorker* 5, 52. In the late 1920s, the firm also acted as supervising architects for the Lincoln Building (1930) by J. E. R. Carpenter and the Fulton-Flatbush Building, also carried out in a stripped classical style.
28. Sexton, "The Architect Becomes A Sales Counselor," *The American Architect*, 48.
29. One of the leading architectural sculptors of the time, René Paul Chambellan, was also responsible, with Lee Lawrie, for the well-known statue of Atlas in front of Rockefeller Center and the decorative sculpture in Sloan & Robertson's Chanin Building on 42nd Street. Developer Donald Trump demolished the Stewart Building (then known as Bonwit Teller) in 1980 to construct a sixty-two-story bronze-colored glass apartment tower. At that time, he promised the Metropolitan Museum the white stone bas-relief sculptures on the facade; however, they were ultimately smashed because, according to a vice-president of the Trump Organization, "the merit of these stones was not great enough to justify the effort to save them." Robert D. McFadden, "Developer Scraps Bonwit Sculptures," *The New York Times* (June 6, 1980): 1.
30. "Deal on to Lease Stewart & Co. Store," *The New York Times* (March 27, 1930): 3.
31. Jacques Carlu (1890–1976), Professor of Advanced Design at M.I.T., also designed interiors for T. Eaton Department Stores in Toronto and Montreal. Eugene Schoen (1880–1957), a designer specializing in modern interiors and furniture, executed the decor for the Center Theater at Rockefeller Center (1932). J. Franklin Whitman Jr. was a specialist in industrial design.
32. Newman, "A Modern Store," *The Architectural Forum*, 572.
33. Originally, the height limit of buildings on upper Fifth Avenue, set by the 1916 zoning resolution, stood at 150 feet. Civic groups and homeowners unhappy with the generous height allotment effectively reduced the measure in court to 75 feet in 1921. However, real estate investors and landowners expeditiously reversed the decision in New York's Court of Appeals in 1923, reinstating the 150-foot limit.
34. Advertisement for 1020 Fifth Avenue, *The New York Times*, 1925. The firm also designed the interior finishes for Samuel O. Allen's apartment at 1020 Fifth Avenue. "Apartment House, 1020 Fifth Avenue, New York City," *Architecture and Building* 57 (November 1925): 99–100; Andrew Alpern, *Apartments for the Affluent* (New York: McGraw-Hill, 1975): 120–21; New York Landmarks Preservation Commission, *Metropolitan Museum Historic District Designation Report* (New York: The Commission, 1977): 96–97; Stern, Gilmartin, and Mellins, *New York 1930*, 388–89.
35. "Unique Fifth Avenue Duplex Nearing Completion," *Real Estate Record and Builder's Guide* 120 (September 19, 1927): 9; Stern, Gilmartin, and Mellins, *New York 1930*, 389; Andrew Alpern, *The New York Apartment Houses of Rosario Candela and James Carpenter* (New York: Acanthus Press, 2001): 72–73.
36. "Fifth Avenue Home of Gary to be Razed," *The New York Times* (September 3, 1926): 1; "$1,800,000 Apartment to Occupy Judge Gary Site," *Real Estate Record and Builder's Guide* 120 (December 10, 1927): 7; Alpern, *The New York Apartment Houses of Rosario Candela and James Carpenter*, 48–49.
37. Both Richmond Shreve and William Lamb had been partners at Carrère & Hastings. In 1924, they left to form their own practice. Dorothy Draper also consulted on the interior decorations.
38. "$5,000,000 Apartment House on Clark Mansion Site," *Real Estate Record and Builder's Guide* 129 (October 22, 1927): 9; Pent-House, "New Apartments: Filling a Gap—Park Avenue Still Undaunted—Quiet Magnificence," *The New Yorker* 4 (February 16, 1929); "Apartment at 960 Fifth Avenue, New York City," *The Architectural Record* 67 (March 1930): 244; Stern, Gilmartin, and Mellins, *New York 1930*, 389; David Netto, "960 Fifth Avenue," *The Classicist* 3 (1996–97): 35–41; Alpern, *The New York Apartment Houses of Rosario Candela and James Carpenter*, 62–63.
39. "$5,000,000 Apartment House on Clark Mansion Site," *Real Estate Record and Builder's Guide*, 9.
40. "Another Big Apartment for Upper Fifth Avenue," *The New York Times* (April 1, 1926): 44; "Apartments to be Erected on the Site of the Former Whitney Warren House, 1041 Fifth Avenue, Warren & Wetmore, Architects," *The New York Times* (April 4, 1926): 11, 2; "Lloyd Warren House," *New York Architect* 4 (July 1910): 3–9; 13–25. Warren & Wetmore had altered two row houses (c. 1905) for Warren by removing the front steps and altering the stairs. Lloyd Warren's double-height living room and dining room contained panels by Robert Winthrop Chanler.
41. Warren & Wetmore also served as consulting architects for a number of important hotels, including the Château Laurier in Ottawa (Ross & McFarlane) and Vancouver Hotel (Francis S. Swales) for the Canadian National Railways, the Château Frontenac in Quebec City for the Canadian Pacific Railways, Dayton-Biltmore in Ohio (Frederick J. Hughes), and Chamberlain-Vanderbilt Hotel in Old Point Comfort, Virginia. Plans for the McConkey Hotel in Toronto, the Ritz-Carlton in Chicago and Rio de Janeiro, and hotels in Bar Harbor, Mexico, Winnipeg, Houston, and Havana never materialized.
42. Beresford, who had worked for the Supervising Architect of the Treasury and the Superintendent of the Capitol, acted as supervising architect on site. A streambed ran below the site, causing the hotel's construction to continue for two and a half years because its foundations had to be burrowed deep underground.
43. "The Mayflower Hotel, Washington, D.C.," *Architecture and Building* 57 (April 1925): 32, 35, pl. 83; C. Stanley Taylor and Vincent K. Buss, eds., *Hotel Planning and Outfitting* (Chicago: Albert–Pick–Barth Companies, 1928): 183. In the mid-1980s the Mayflower underwent a large restoration in which the original lobby was uncovered, skylights in the Palm Court reopened, and murals restored.
44. The Mid Ocean Club in Tucker's Town later occupied Warren & Wetmore's Bermuda Golf Club. However, in 1972, the club dismantled the building and constructed a new building adjacent to the site of the old club, a portion of which still serves as a maintenance building.
45. The three largest hotels in Bermuda were the Bermudiana, the Hamilton, and the Princess. While the firm was working in Bermuda, it also designed a building for Butterfield Bank in Hamilton. "Hotel Bermudiana, Hamilton, Bermuda," *Architecture and Building* 57 (April 1925): 31, pls. 79–80.
46. "New Hotel for Kingston," *The New York Times* (December 23, 1927): 35.
47. Apparently, the architects did not visit the construction site before embarking on the project. During the final phase of construction, the structure began to sink into the swampy ground that was characteristic of the Waikiki area. A retired engineer, called onto the project, recommended placing large girders under the building, using jacks between the girders and sinking columns to prop the building. While the solution worked, it raised the cost of the hotel substantially. Over one thousand guests attended the elaborate soirée and pageant celebrating the opening of the hotel, despite the fact that the *Malalo* did not actually arrive in Hawaii until ten months after the hotel's opening. Colin Wark, "The Royal Hawaiian," *Town & Country* 92 (March 1937): 73–74, 110; Brian McGinty, "Where Trade Winds Blow: The Moana and the Royal Hawaiian, Honolulu," *The Palace Inns: A Connoisseur's Guide to Historic American Hotels* (Harrisburg: Stackpole Books, 1978): 84–94; Stan Cohen, *The Pink Palace: Royal Hawaiian, Waikiki* (Missoula, Montana: Pictorial Histories Publishing Company, 1986).
48. Morgan continued to take a personal interest in the resort and retained his majority investment throughout his life. J. J. Kramer, "The Homestead, Hot Springs, Virginia," *The Last of the Grand Hotels* (New York: Van Nostrand Reinhold, 1978): 60–64.
49. The firm also designed alterations and additions to both the National Theater in Washington, D.C. in 1923 and the Warren Theater in Warren,

Pennsylvania, in 1919. Warren & Wetmore later served as supervising architects for the extravagant Michigan Theater and office building in Detroit (1926) and the Paramount Theater and office building in New York at 1501 Broadway (1926), both by C.W. and George L. Rapp.

50. The organizers of the theater corporation included Otto Kahn, John Jacob Astor, Edmund Baylies, August Belmont, W. B. Osgood Field, James H. Hyde, Clarence H. Mackay, J. Pierpont Morgan, William K. Vanderbilt, Cornelius Vanderbilt, Henry Walters, and Orme Wilson.

51. On March 19, 1911, *The New York Times* announced that Warren & Wetmore had been selected to design the new home of the New Theater, which was to move to a site on 44th Street adjoining the Hotel Astor, after the Central Park West location proved unsuccessful. The plan never materialized.

52. Renamed the St. James in 1932, the Erlanger was designated a New York City interior and exterior-landmark in 1987. "The Erlanger Theatre, New York City," *Architecture and Building* 59 (September 1927): 286, 312, pls. 189–90; Landmarks Preservation Commission, *St. James Theater (originally Erlanger Theater)* (New York: the Commission, 1987); "St. James Theater," *Interior Design* 58 (September 1987): 286–7.

53. "Erlanger Theater: Buffalo, N.Y.," *Marquee* 4 (2nd quarter, 1972): 20.

54. The Berkeley-Carteret, completed in 1925, filled a large city lot and, like the Westchester-Biltmore, was composed of a central block with four wings extending off the building at obtuse angles. While a central tower capped the spare brick structure, Warren & Wetmore's architectural decoration and ornamentation were kept to a minimum. "The Berkeley-Carteret Hotel, Asbury Park, N. J.," *Architecture and Building* 57 (October 1925): 88, pls. 214–16.

55. Plans for the convention hall from 1923 consisted of a red brick building with terra-cotta trim and a picturesque tower. Asbury Partners are currently restoring the convention hall, theater, power plant, and carousel building. "Paramount Theatre and Conventional Hall, Asbury Park, N. J., *Architecture and Building* 62 (August 1930): 244–45, 249.

56. "$1,500,000 Casino for Asbury Park's Boardwalk," *The New York Times* (May 20, 1928): 154; "Casino Building, Asbury Park, N. J.," *Architecture and Building* 62 (August 1930): 250.

57. Vanderbilt left Eagle's Nest to Suffolk Country upon his death in 1944. The house, grounds, and museum are now the Vanderbilt Museum. Augusta Owen Patterson, "Rambling Spanish House on Long Island," *Town & Country* 83 (October 15, 1928): 44–49; "The Vanderbilt Museum," *Town & Country* 92 (December 1937): 81–83, 169; Lisa and Donald Sclare, *Beaux-Arts Estates: A Guide to the Architecture of Long Island* (New York: Viking Press, 1979): 185–89; Archives, Suffolk County Vanderbilt Museum, Centerport, Long Island; Robert B. King, *Vanderbilt Homes* (New York: Rizzoli, 1989): 148–58; Robert B. MacKay, Anthony K. Baker, and Carol A. Traynor, *Long Island Country Houses and Their Architects, 1860–1940* (New York: W. W. Norton & Co., 1997): 436–38.

58. Ronald Pearce worked at Warren & Wetmore for a number of years. By 1940, he had his own practice at 11 East 40th Street. A close friend of Warren, Pearce was also an usher at Warren's funeral service in 1943.

59. Letter from Ronald H. Pearce to William K. Vanderbilt, June 6, 1923, in the archives of the Suffolk County Vanderbilt Museum, Centerport, Long Island.

60. Letter from Whitney Warren to William K. Vanderbilt, April 24th, 1930, in the archives of the Suffolk Country Vanderbilt Museum. Apparently, the firm had commissioned Henri Courtais to do work in one of the bedrooms without Vanderbilt's approval. Previously, at Vanderbilt's apartment at 651 Park Avenue, the firm had commissioned murals by Allyn Cox in the card room without his knowledge.

61. Ronald H. Pearce, "The Deepdale Golf and Country Club, Great Neck, Long Island," *The Architectural Record* 60 (December 1926): 517–26. Also: MacKay, Baker, and Traynor, *Long Island Country Houses and Their Architects, 1860–1940*, 438–39.

62. Warren & Wetmore Collection, Avery Architectural and Fine Arts Library, Columbia University; Frank W. Skinner, "The Structure of Indoor Tennis Courts," *Architectural Forum* 49 (August 1928): 270–74; MacKay, Baker, and Traynor, *Long Island Country Houses and Their Architects, 1860–1940*, 439.

63. John Foreman and Robbe Pierce Stimson, *The Vanderbilts and the Gilded Age: Architectural Aspirations, 1879–1901* (New York: St. Martin's Press, 1991): 119–21.

64. Whitney Warren to Charlotte A. Tooker Warren, Paris, June 12, 1915. Whitney Warren Papers, bMS Am 2113 (103). By permission of the Houghton Library, Harvard University. While Warren mentions this scheme to his wife, it appears that it was Wetmore who first suggested it to Warren. Warren, entrenched in the wartime situation in France, was concerned that Wetmore's proposition would compromise his philanthropic motives in Europe. He wrote, "I am the only American over here working for the cause, who has absolutely nothing to pull out of it excepting the satisfaction of having rendered what little service one could to humanity in general and I very much want to keep right along this road." However, after some consideration, Warren felt they could "undertake the matter . . . at the request and sanction of the French government," noting that "there is sure to be a certain amount of criticism, but that is always the lot of anybody who attempts to do anything." Whitney Warren to Charles D. Wetmore, Paris, June 6, 1915. Whitney Warren Papers, bMS Am 2113 (100). By permission of the Houghton Library, Harvard University.

65. Whitney Warren, "To the Editor: $600,000 for Louvain Library," *The New York Times* (February 17, 1924): 8, 16.

66. The site chosen for the library was originally intended for the Palais de Justice or the Magistrates Court. "La Nouvelle Bibliothèque de Louvain," *L'Illustration* 15 (July 23, 1921); "Design for the Library at Louvain," *The Architects' Journal* 54 (August 24, 1921): 219; "To Rebuild the Library at Louvain," *Architecture* 45 (March 1922): 73–77; Glen C. Quiett, "Rebuilding the Library at Louvain," *The American Magazine of Art* 14 (March 1923): 140–43; Rexford Newcomb, "The New Library at the University of Louvain," *The Western Architect* 32 (April 1923): 47–48; Pierre de Soete, *The Louvain Library Controversy: The Misadventures of an American Artist or "Furore Teutonico Diruta, Dono Americano Restituta"* (Concord, New Hampshire: Rumford Press, 1929); Ian C. MacCallum, *"Diruta Teutonica Furore," Journal of the A.I.A.* 10 (October and November 1948): 170–78, 202–208; Chris Coppens, Mark Derez, and Jan Roegiers, eds., *Leuven University Library: 1425–2000* (Leuven: University Press, 2005).

67. Butler's committee inaugurated a $1 million drive in 1923. Seven hundred colleges, universities, and institutions of learning in the United States contributed money toward the library.

68. Hoover's American Commission for Relief in Belgium raised $300,000; his Commission for Relief in Belgium's Educational Foundation raised an additional $350,000.

69. Lessing Williams, Autobiographical Statement: Education and Training, Box One, Lessing Williams Collection, Avery Architectural and Fine Arts Library, Columbia University. When work was suspended on the library in 1924, Williams returned to the United States. He later became a leading church designer in the Gothic tradition.

70. Quoted in Quiett, "Rebuilding the Library at Louvain," *The American Magazine of Art*, 141.

71. Quiett, "Rebuilding the Library at Louvain," *The American Magazine of Art*, 143.

72. Newcomb, "The New Library at the University of Louvain," *The Western Architect*, 47.

73. Lessing Williams, Autobiographical Statement: Education and Training, Box One, Lessing Williams Collection, Avery Architectural and Fine Arts Library, Columbia University.

74. After a German attack on the library in 1940, Henry Lacoste (1885–1968) redesigned the interior finishes in the reading room.

75. The gold leaf helmet on Notre Dame des Victoires was created from a five-dollar gold piece given to Warren by an American mother during one of his fundraising lectures for the library at the University of Virginia. The piece was among her son's personal effects, found after he was killed during the war.

76. On the gables there was an eagle (United States), lion (Belgium), unicorn (England), cock (France), she-wolf (Italy), and dragon (Japan); on the rear gables, Serbia and Montenegro (eagle), Romania (lion), Russia (bear), and Portugal (griffon). In the wrought-iron vases set into the balustrade were additional symbols of the Allies: the lily (France), chrysanthemum (Japan), maple leaf (Canada), and rose (York), all executed by Louvain sculptor Jozef van Uyvanck (1884–1967). A figure of Cardinal Mercier by Pierre de Soete was incorporated into the side of the building.

77. MacCallum, *"Diruta Teutonica Furore," Journal of the A.I.A.*, 203.

78. At the building's inauguration on July 4, 1928, the issue of the inscription was still unsolved. A wood balustrade covered in plaster of Paris was installed for the dedication. Warren, Hoover (then campaigning for the presidency), and the king and queen of Belgium (embarrassed by the controversy) were absent.

79. The lower court had based its decision on the Belgian law protecting architects' plans. The upper court, however, contended that that law was intended to prevent the pirating of plans, not to allow an architect to impose details on the building's owner.

80. "Foresees New Riots Over Louvain Decision," *The New York Times* (March 9, 1932): 19. Warren was ordered by the court to pay for all of the proceedings from the beginning of the trial ($39,500).

81. Warren's local representative, Pierre De Soete, was questioned in Morren's second balustrade smashing. He maintained that neither he nor Warren gave Morren any sort of encouragement to smash the balustrade. The words *Furore Teutonico Diruta* were eventually incorporated into a war memorial at Dinant, despite protests from Berlin; in 1940 German forces destroyed the monument.

82. William L. Shirer, *Berlin Diary: A Journal of a Foreign Correspondent, 1934–41* (Baltimore: Johns Hopkins Press, 2002): 356.

83. "Whitney Warren Dies; Designed Grand Central," *New York Herald Tribune* (January 25, 1943): 8.

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